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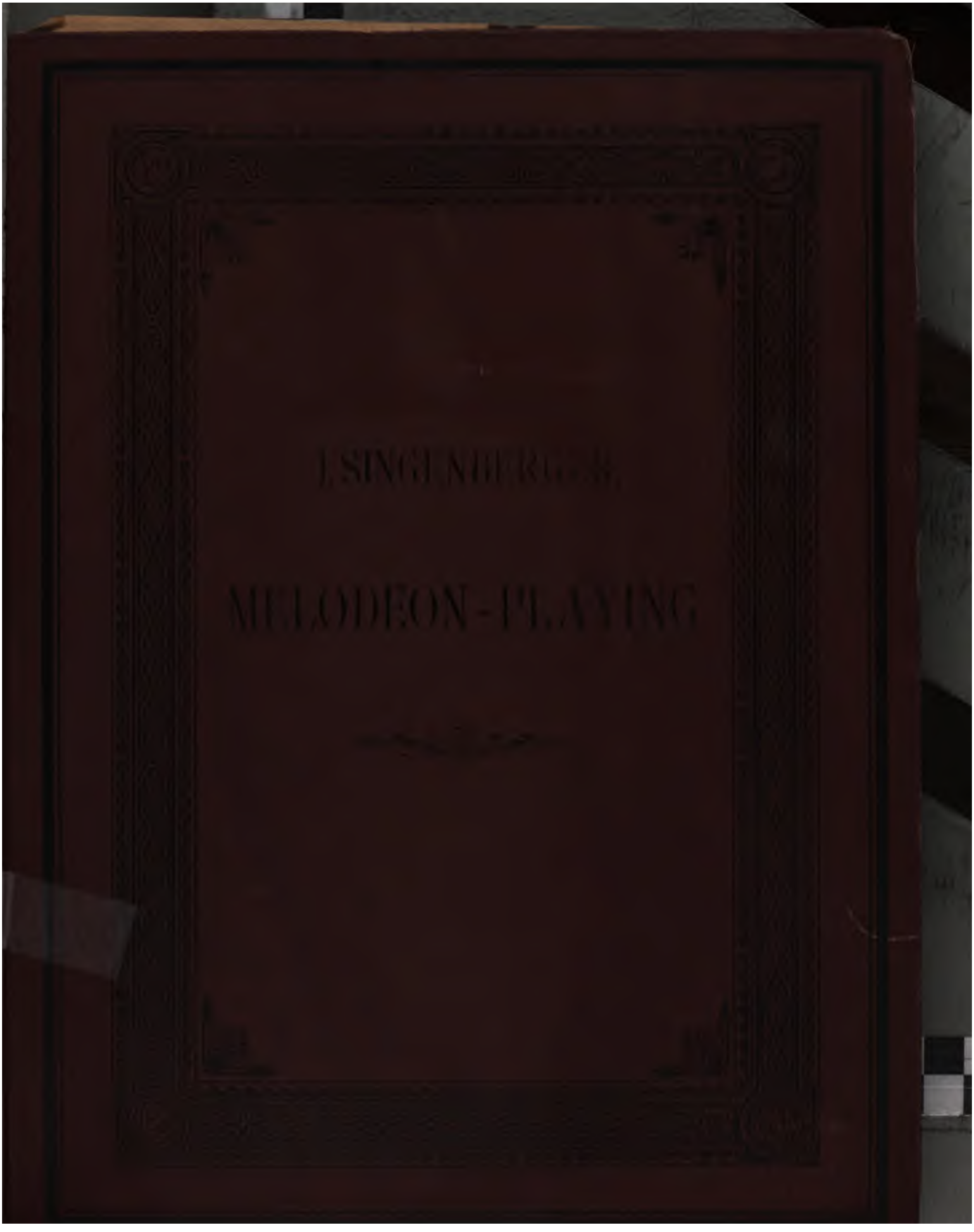
J. SINGENBERGER
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THEORY AND PRAXIS

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BY

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PREFACE.

All manuals of instruction on the Melodeon published up to this time do not answer the requirements of sacred music in the Catholic churches of America. They are either not at all intended for ecclesiastical music, but only for the parlor, — and many of these contain exercises altogether foreign to the peculiar character of the instrument — or they presuppose the knowledge of the Piano-Forte, which we are not justified to do in this country; or, finally, they are only preparatory to a course on the pipe-organ, and consequently imperfect. The large majority of our churches and chapels have as yet no pipe-organ, but only a melodeon. Hence our efforts this "Theory and Praxis of Melodeon-playing" intended in an especial manner for divine service, will not be in vain; for a long-felt want of such a book will be supplied thereby.

The 1st or theoretical part of these instructions does not presuppose any knowledge of music; for it begins with the rudiment of notation, and leads the pupil progressively to such a degree of perfection as every "organist" ought to attain. Moreover the most necessary information on the structure of the instrument, on notation, keys, fingering and so forth, has been given in a simple and concise style. Yet it will be found comprehensive enough to answer all demands of a diligent student.

The 2d or practical part contains a selection of over 300 short and long pieces in all major and minor keys, as well as in the old church-modes, all of which may be used during divine service, and as exercises. In order to aid the understanding of music, some remarks on the most ordinary forms of organ-composition have been added. The last chapter contains the liturgical ordinances concerning the use of the organ in church.

The appendix contains the accompaniment to all responsories of Mass and Vespers, to all prefaces in the solemn and ferial tones, to the different modes of the psalms and their usual transpositions, and to the Adsperges, Vidi aquam, Veni Creator, O salutaris, Tantum ergo — a supplement which will prove necessary to many, desirable to all.

I am indebted to Messrs. Herzog, Oberhoffer, Piel and Mettenleiter for their kind permission to make use of their compositions for, and works on the Melodeon. Thanks to both composers and publisher!

St. Francis, Wis.
on the feast of St. Caecilia 1885.

J. Singenberger.

FIRST PART.

§. 1.

The Melodeon is a keyed instrument, externally resembling the Organ or Piano. Its tones are produced by the vibration of metallic reeds. The latter are oblong, thin and movable plates of a brasslike composition, having one end fixed and the other lying over, so as to be agitated by a current of air from a bellows. The vibrating plate (lamina or tongue) produces the tone. If the plate is long and thick at the free end, its vibrations are fewer and its tone deep; if the reverse, its faster vibrations produce an acute tone. The reeds or tongues are placed in several rows on the upper part of the bellows. The free end of every tongue is within a narrow aperture, beneath which, in the interior of the bellows, there are valves, i. e. close lids faced with soft leather. These valves close the above-mentioned apertures (cancelli) air-tight by the pressure of springs, and they are opened by touching the keys.

A series of tongues, which corresponds to the whole number of keys on the finger-board, is called a register. If a melodeon has one, two, three etc. such complete rows of tongues, it is accordingly called an instrument with one, two, three etc. registers. Each register is contained in so called chambers closed up by horizontal doors; the chambers are opened by draw-knobs, called stops, handily adapted above the finger-board.

The tongues are caused to vibrate by the in-flowing air and thus the tones are produced. A supply of air is forced out of the bellows, which are made to work by an alternate pressure on the two pedals. If this pressure is strong and repeated in short intervals the air is forced out with greater vehemence and accordingly the volume of tone increases; if it is weak and slow, the smaller amount of air produces a softer tone.

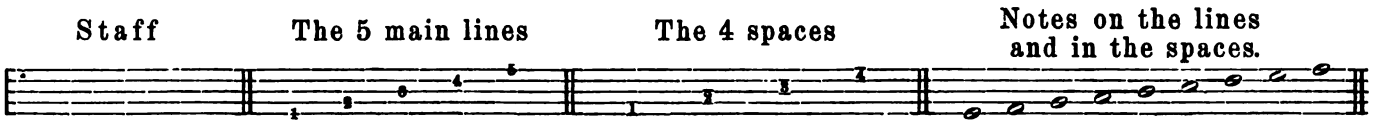
In order to direct a current of air into a certain register, the corresponding stop must be pulled. But as each register is divided into two halves, two stops which however bear different names, must be pulled to open the whole register; one of these two stops is intended for the upper keys (Treble), the other for the lower ones (Bass). Then, upon touching a key, the valve beneath the aperture is opened, the air forced out of the bellows gains access to the tongue and causes it to vibrate and sound.

After these brief remarks on the construction of a melodeon, the first requirement is the knowledge of the musical signs or notes, by which the keys to be touched are pointed out.

§. 2.

Notes. Staff. Ledger Lines.

Notes are signs indicating musical sounds. They are marked on and between the lines of a staff which consists of 5 parallel lines and 4 spaces.



The notes indicate higher and lower tones according to their higher or lower position on the staff.

Tones, which exceed the above 9 degrees on the staff, are indicated by small auxiliary or ledger lines below or above the staff.

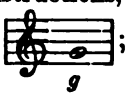
Ledger lines above the staff:

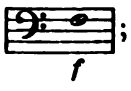
Ledger lines below the staff:

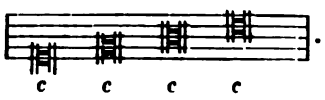
§. 3.

Names of Notes. Clefs.

The names of the notes (degrees) are *c*, *d*, *e*, *f*, *g*, *a*, *b* — the musical alphabet. In this series of successive notes, *c* indicates the lowest tone, and each successive note is by one degree higher than the one immediately preceding. The different degrees of the staff are named according to the position of the clef, a sign placed in the beginning of a line, which determines the name of the note on that line; thence the rest of the notes are easily found. — Three clefs are used in our instructions, viz:

The *G*- or Treble-clef on the second line:  ; it indicates that the note on the second line is called *g*.

The *F*- or Bass-clef on the fourth line:  ; indicating, that the note on the fourth line is called *f*.

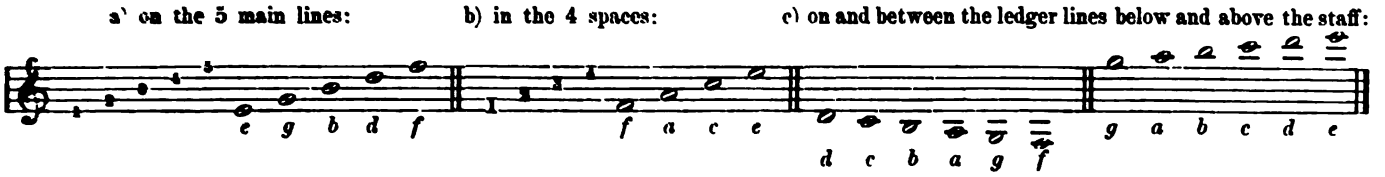
The *C*-clef on the first, second, third and fourth lines:  .

§. 4.

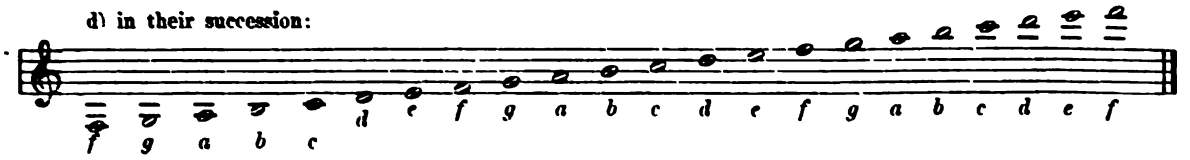
General View of Notes and Degrees.

I. The *G*-clef.

a) on the 5 main lines: b) in the 4 spaces: c) on and between the ledger lines below and above the staff:

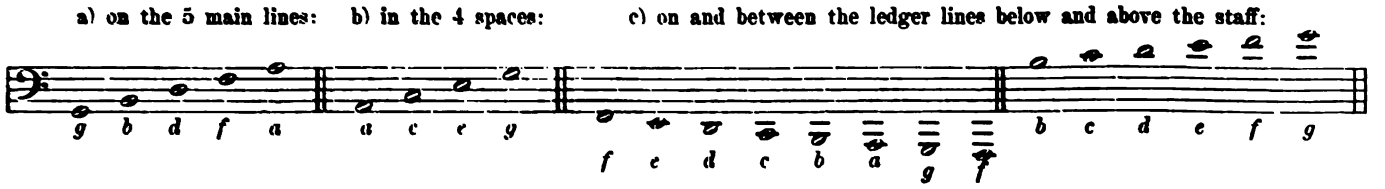


d) in their succession:

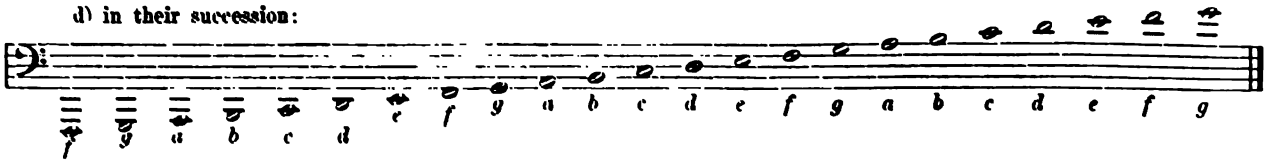


II. The *F*-clef.

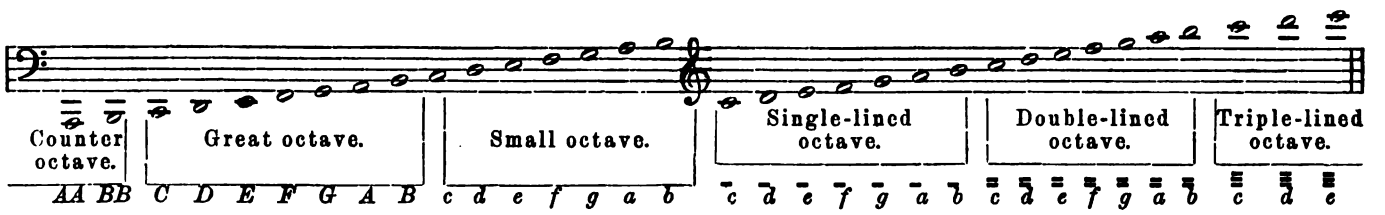
a) on the 5 main lines: b) in the 4 spaces: c) on and between the ledger lines below and above the staff:



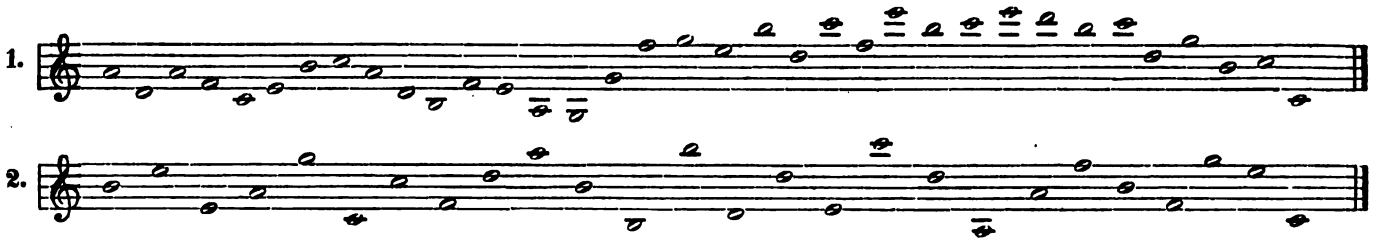
d) in their succession:



The successive notes *c*, *d*, *e*, *f*, *g*, *a*, *b*, *c* —, which are called octave (because they are all within the compass of eight successive notes) are repeated in both lower and higher pitches. These repeated octaves are known by the following distinctive names: Counter-octave, great and small octaves, single-lined, double-lined, triple-lined octaves.



Learn to read the following notes fluently:

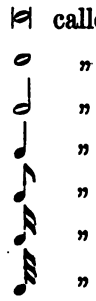


The *g*-clef indicates always the single-lined $\bar{g}$.
The *f*-clef „ „ the small *f*.
The *c*-clef „ „ the single-lined $\bar{c}$.

§. 5.

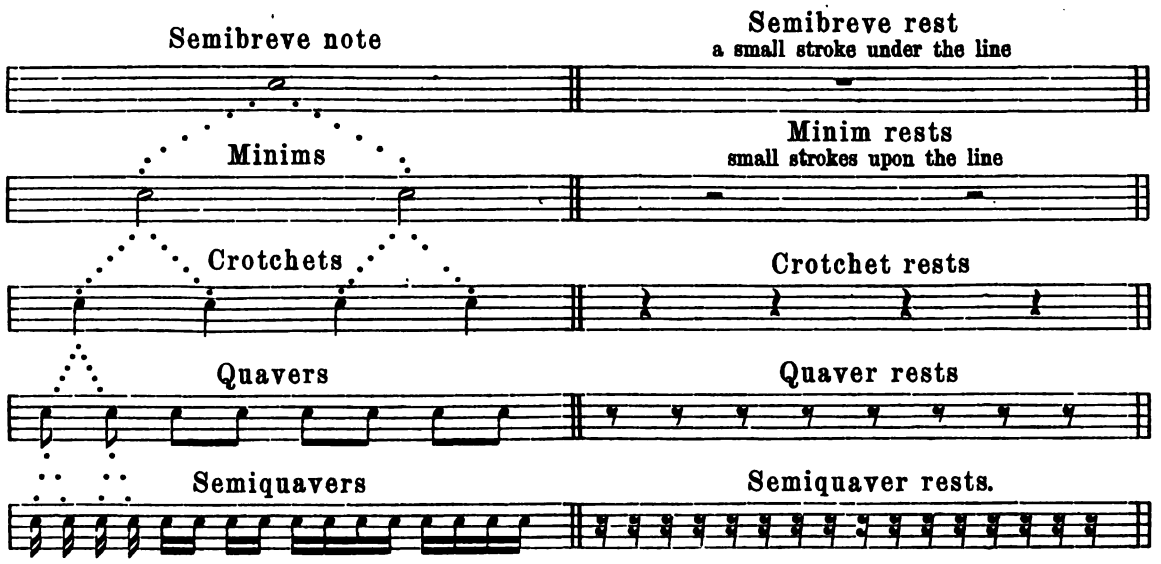
Duration of Notes. Rests.

There are different kinds of notes, which are to indicate the difference in the duration of tones, viz:



called	Breve	(2)
„	Semibreve	(1)
„	Minim	($^1/_2$)
„	Crotchet	($^1/_4$)
„	Quaver	($^1/_8$)
„	Semiquaver	($^1/_{16}$)
„	Demisemiquaver	($^1/_{32}$).

Each of these different notes has the double duration of the next, as appears from the figures in parenthesis; compare the table below. In like manner there are signs indicating silence, which are called rests; their relative duration corresponds to that of the notes.



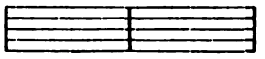
Rem. The exact value of the notes and rests is fixed by the measure.

§. 6.

Measure.

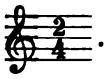
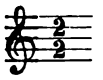
By measure we understand an equal division of notes and rests. One of the different kinds of notes — a minim, crotchet or quaver etc. — is set down as the unit-note. Accordingly every note or rest counts as many time-parts or beats, as the unit is contained in it. If, for instance, the crotchet is taken for the unit, a Semibreve contains 4, a Minim 2, a crotchet 1 time-part. The measure is marked in the beginning of a piece, next to the clef. Every measure has a certain number of time-parts equally distributed on several sections, which are separated by vertical lines. Both these sections and the separating lines are called bars.

Bars:

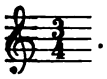
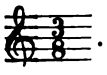
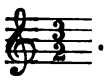


The most common measures are the following:

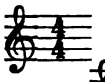
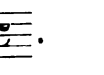
A. Simple even measures:

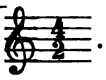
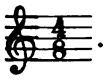
The two-quarter (crotchet) measure:  . The two-half (minim) measure:  or the small Allabreve-measure, also marked thus: .

B. Simple triple measures:

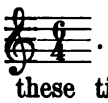
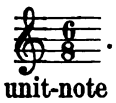
The three-quarter measure  . The three-eighth (quaver) measure  . The three half measure  .

C. Compound even measures:

The four-quarter measure:  or also called Common measure, marked thus:  .

The four-half measure:  . The four-eighth measure:  .

D. Compound triple measures:

The six-quarter measure:  . The six-eighth measure:  .

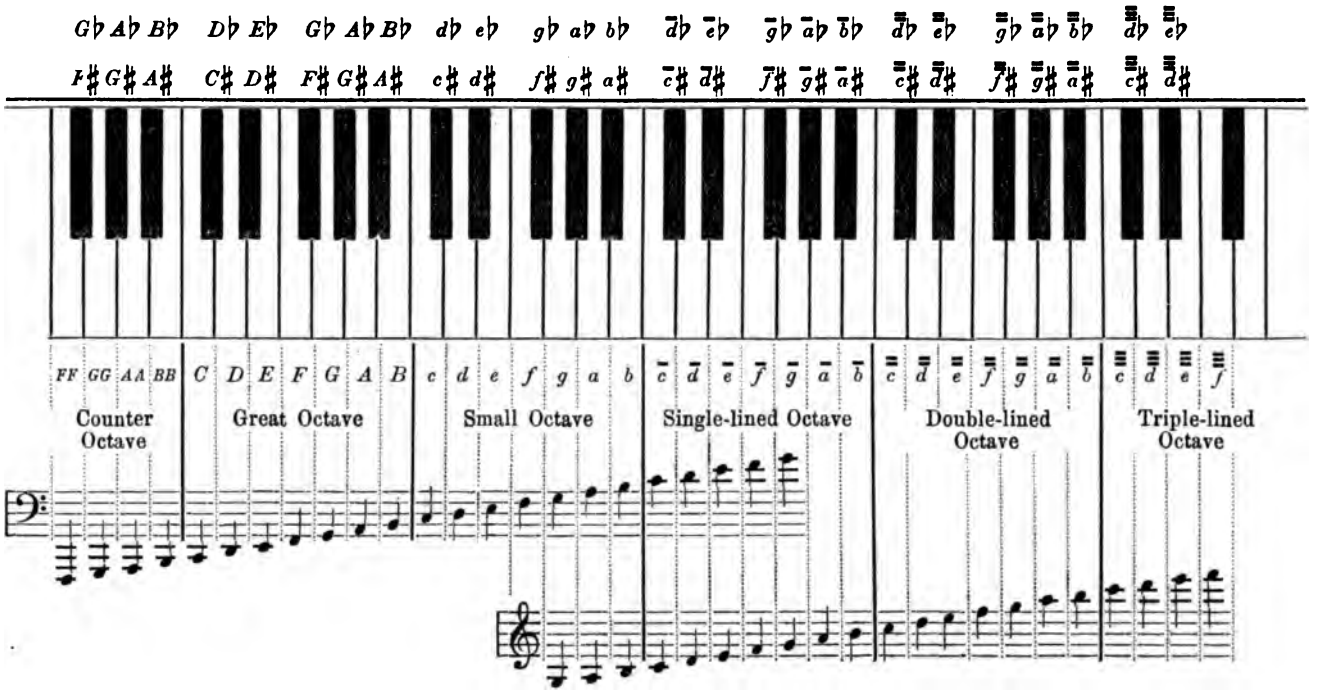
Every note or rest counts as many of these time-parts or beats, as the unit-note ($^1/_2$, $^1/_4$ or $^1/_8$) is contained in it.

§. 7.

The Keyboard. Names of the Keys.

The Keyboard consists of lower white keys and upper black ones. Each of these keys is named according to the note which is made to sound by touching it. The black keys are placed side by side in alternate groups of two and three. Every lower key at the left of two black keys is called *c* and the subsequent lower keys are *d*, *e*, *f*, *g*, *a*, *b*, *c*. Thus the names of the lower keys are repeated like the names of the notes.

Let the pupil now try to find the keys corresponding to the notes he learned thus far. — In order to facilitate the reading of the keys, we add a view of the whole keyboard containing the corresponding notes below, and the names of the upper keys above the finger-board:



§. 8.

Position of the Body and Fingers. Style of Playing.

Let the pupil sit straight and easy in front of the middle of the keyboard. The stool must be high enough to level the elbows of the player with the keyboard. The upper arm should slant down free and unconstrained; the forearm should take a horizontal position, so that the wrist, the middle of the hand, and the first phalanges of the fingers form a straight line; the middle phalanges should be oblique and the last perpendicular, without however allowing the nails to touch the keys. The thumb is stretched out straight and covers so much of the key as to avoid its slipping off. Each finger should touch the surface of its key exactly in the center. Special Care must be taken, lest the hands be held too high or slanting towards the little finger; in short, all positions which, by the weight of the hand, render the free action of the fingers impossible, must be avoided. The knuckles should not stand forth; the wrist must be loose and flexible; the hands, arms and the whole body of the player should be in a natural and unconstrained position and remain quiet and at rest as much as possible.

Let the player touch the keys quietly and softly, but at the same time firmly and without lingering. The keys must be pressed down entirely, in order that the tone may sound clear and complete at once.

The keys must be kept down exactly as long, as the value of the notes demands. By removing the fingers from the keys too soon, the proper connection of tones will be broken up and the music will sound "ragged". On the contrary, a slow and tardy movement of te fingers will cause a medley of tones disagreeable to the ear. Hence the finger must allow the key to rebound with the same exactness, as it was touched.

The feet of the player must both be engaged in moving the two pedals continually up and down. Let the feet be placed so that the heels are supported by the brazen borders of the pedals.

The pedals must be moved alternately, but always to the bottom of the case and steadily, never abruptly, in order that the tones produced may be of a full and equal volume. Sudden breaks or interruptions in the pressure on the pedals produce an unnatural and broken tone. One foot begins its pressure on the pedal shortly before the other has completed it. As soon as the air is thus forced out entirely, the foot must be at once withdrawn, in order that the bellows may be refilled with air. A faster or slower action of the feet produces a stronger or softer tone. Before the pupil commences to play, he ought to learn how to use the pedals in a proper manner. Unnecessary haste, half-way or even shorter movements of the pedals, and above all violence should be carefully avoided.

The style of playing a melodeon must be, like that of an organ, strictly legato (smooth, gliding), that is to say: The duration of the tones must exactly correspond to the entire value of the notes; therefore the keys must be kept down neither too long nor too short a time, in order to avoid both an unharmonious medley of tones and uncalled-for breaks or interruptions.

For this purpose the proper use of the fingers, called fingering, is of the greatest importance. The principel rule is the following: Always have fingers free for the keys to be touched next. In order to carry out this rule, we have to resort to different modes of fingering: 1. Substitution, or changing fingers on the same key. — 2. Passing, or moving some finger over the thumb, or the thumb under some finger. — 3. Slide, or moving the same finger smoothly from an upper to a lower key and vice versa, or from one key, blak or white. to the next. — 4. Distributition, or dividing a series of notes conveniently between both hands. In the subsequent exerciset these directions concerning the fingering ought to be most carrefully attended to. In order to accustom the pupil to a correct fingering, the first part of this book contains figures above the notes to point out a finger of the right hand, and below the notes to direct the left hand. Every key, therefore, must be touched by those fingers only, which are pointed out. The thumb of each hand is marked by the figure +; 1 signifies the index, 2 the middle finger, 3 the ring-finger, 4 the little finger.

§. 9.

Principal Rules for Practisers.

Play slowly!

Divide every piece into different sections, not too long, and practise each of them singly!

Repeat difficult passages very often!

Count the beats loud, that you may learn how to keep time! Read what is to be practised, before playing: the notes, their value, the corresponding keys, the fingering!

Mind all signs of execution and be sure to understand their meaning!

Accustom the eye to rest on the notes to be played, not on the keys!

Play strictly legato and according to the exact value of the notes!

Do not deviate from the given fingering!

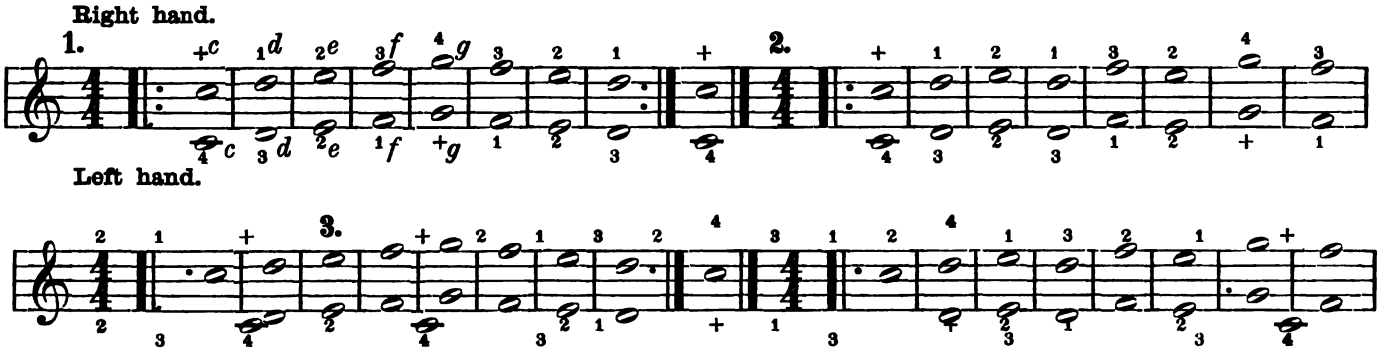
For the following exercises only two stops, Diapason and Melodia, are to be pulled.

§. 10.

Exercises in the G-clef,

written in notes of the same name for both hands.

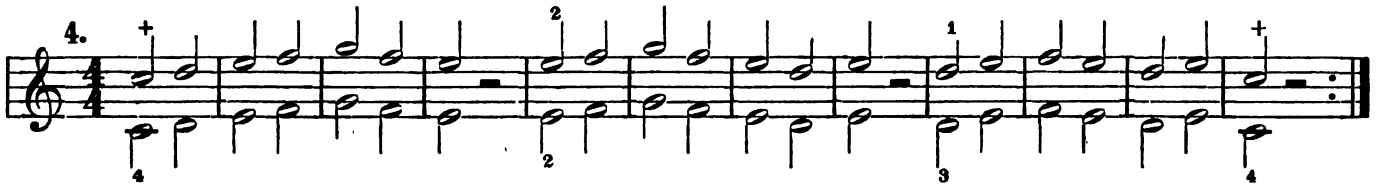
Whole notes or Semibreves. Count slowly and equally four Crotchets for a Semibreve. The sign ‖: :‖, called Repeat, indicates that the bars enclosed thereby are to be repeated.

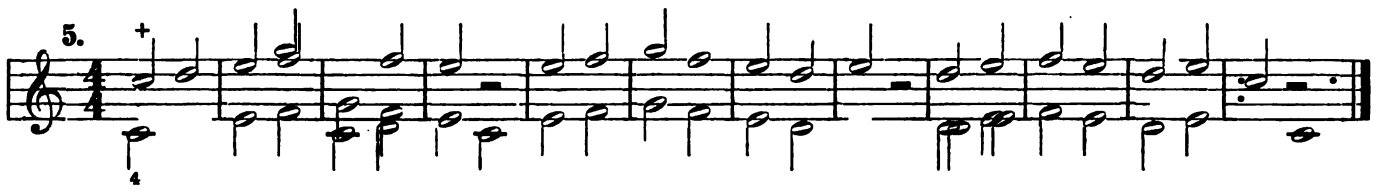


Half notes or Minims. Count two Crotchets for each Minim.

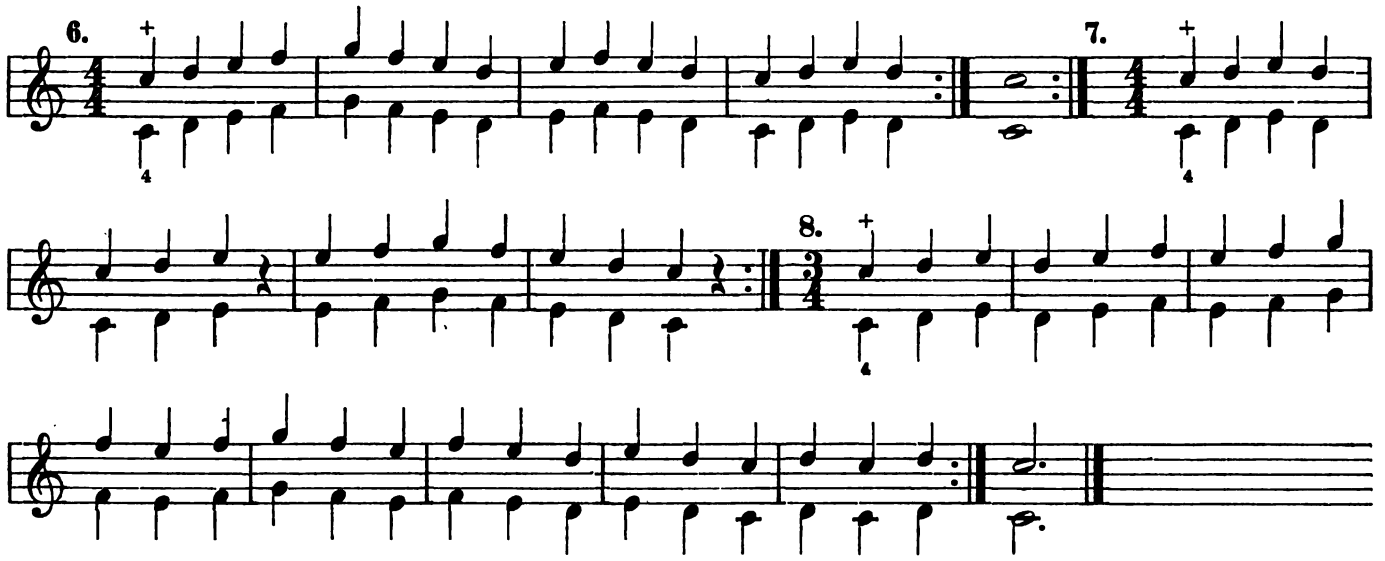
Minim Rests. „ „ „ „ „ Rest.

The finger must be lifted up from the key during the whole duration of a Rest.

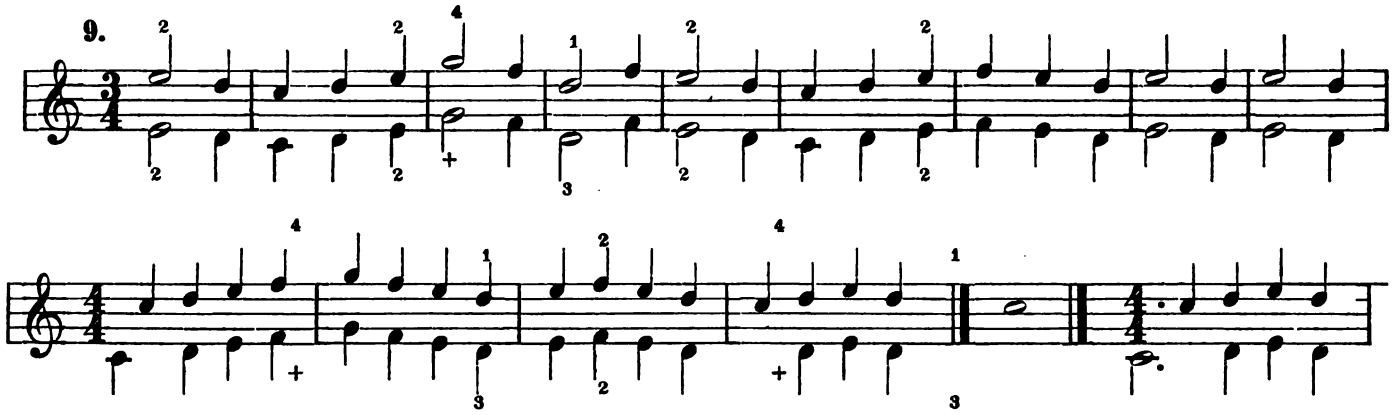




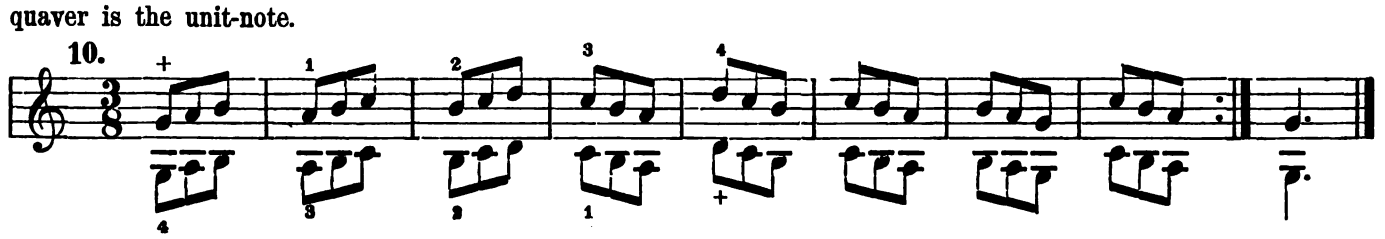
Quarter notes or Crotchets. Count one Crotchet for each note.
Crotchet Rests. „ „ „ „ „ Rest.

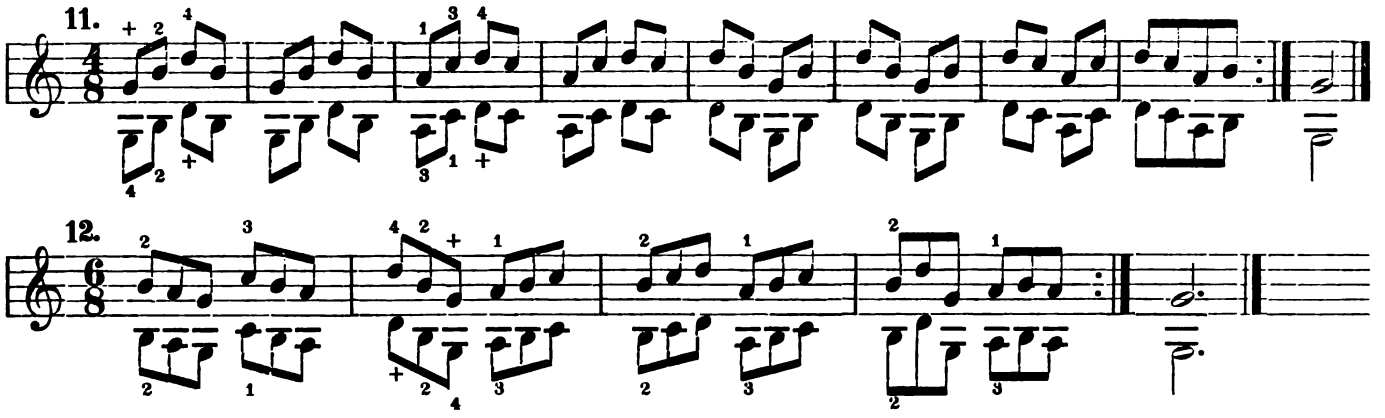


A dotted Minim 𝅗𝅥. is equal in value to three Crotchets. Count accordingly. A dot after a note or rest makes the note or rest half as long again; hence a dot after a Minim adds the value of a Crotchet to it.

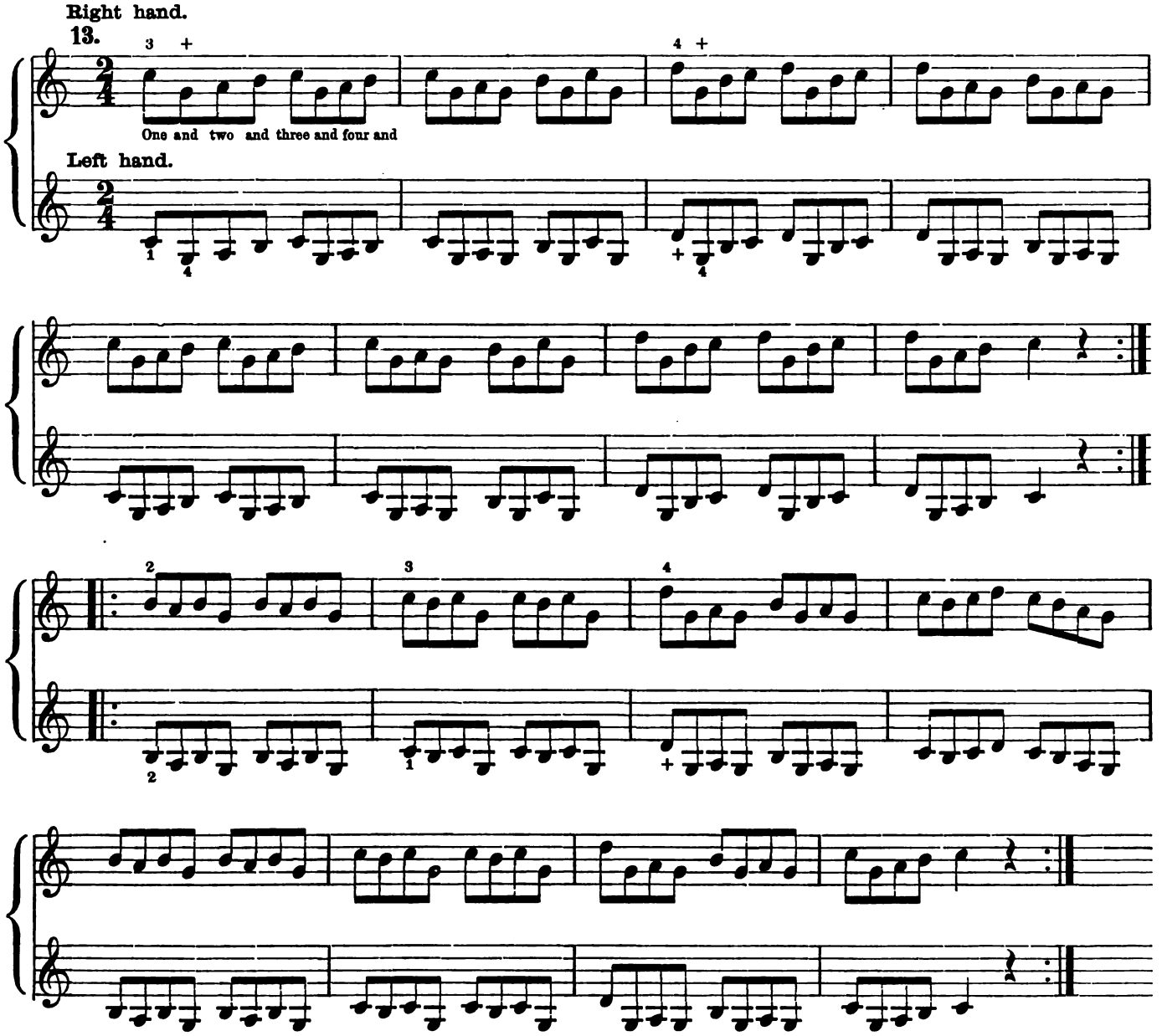


Eighth notes or Quavers. Count one eighth for each Quaver, since, in the following exercises, the quaver is the unit-note.





In the following exercise, play two quavers, while you count One. It is advisible to count thus: One and Two and Three and Four and —.

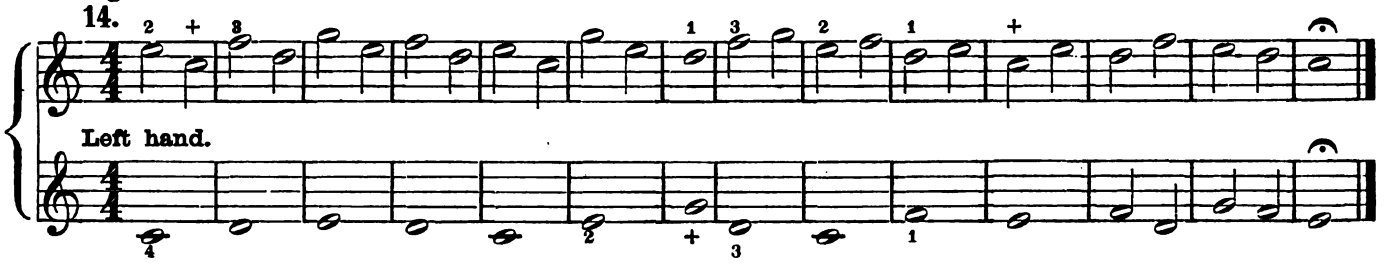


Notes with different names. The notes of the upper staff are played with the right hand, those of the lower staff with the left hand.

The sign 𝄐 is called a hold or pause (corona), indicating that the note, over which it is marked, is to be prolonged a little.

Right hand.

14.



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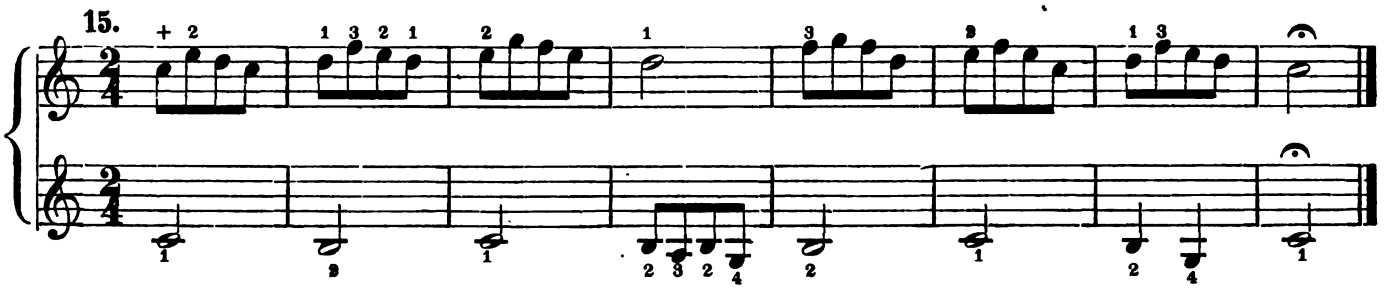
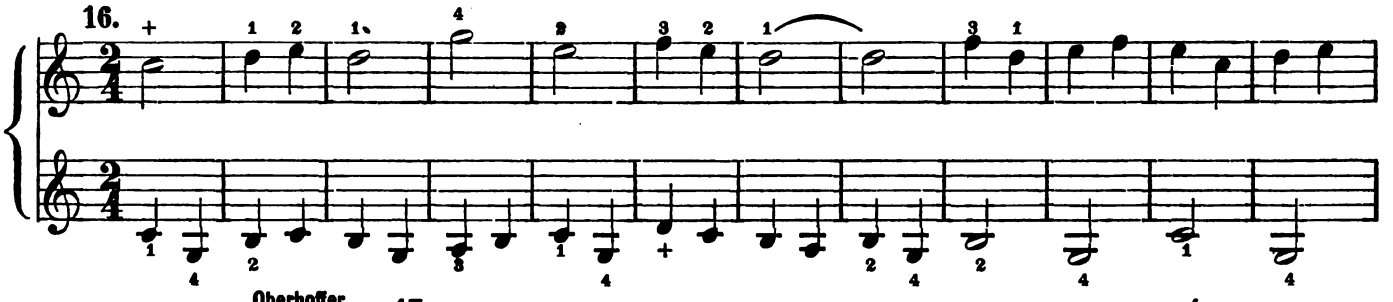


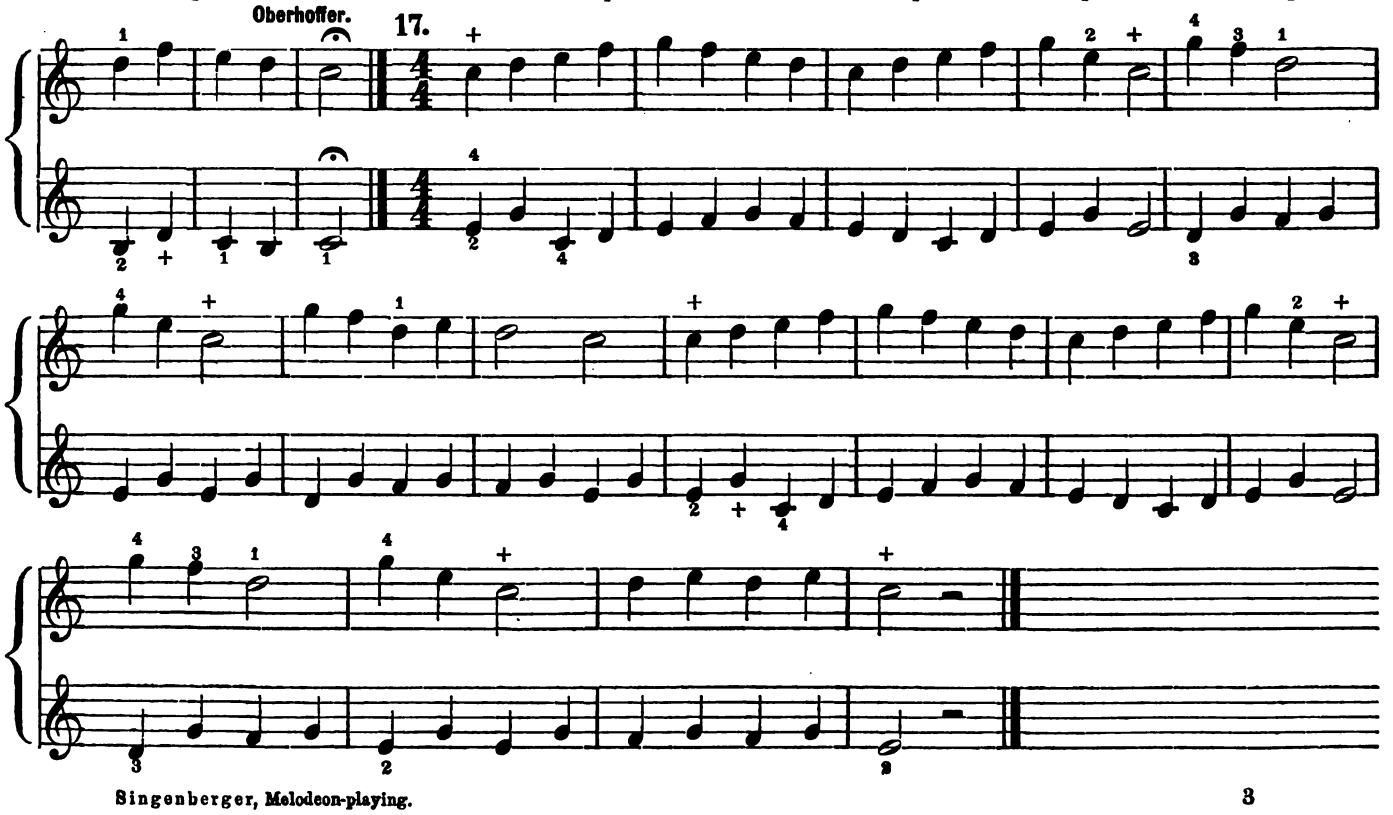
A tie marked thus ⁀ over two notes of the same name and on the same degree, combines the values of two notes into one. Consequently, the finger is not withdrawn to touch the key a second time, but remains on the key, as long as the united values of both notes require.

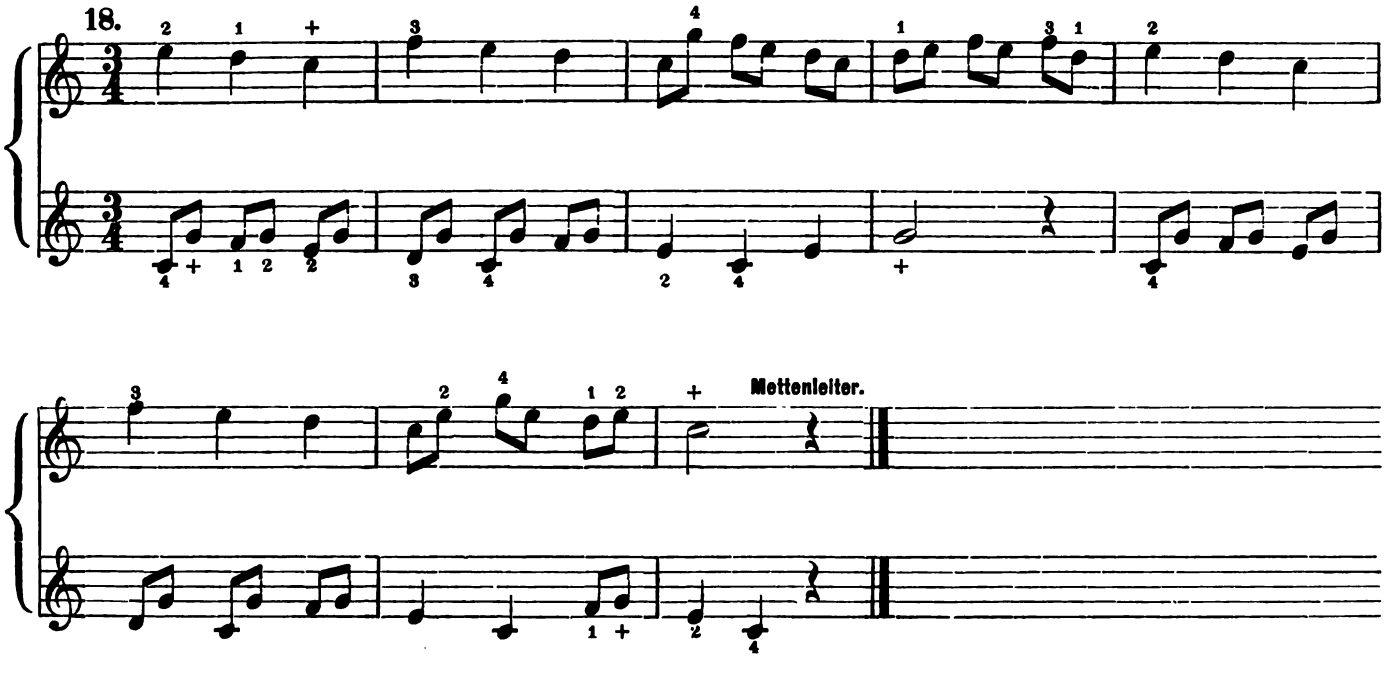
16.



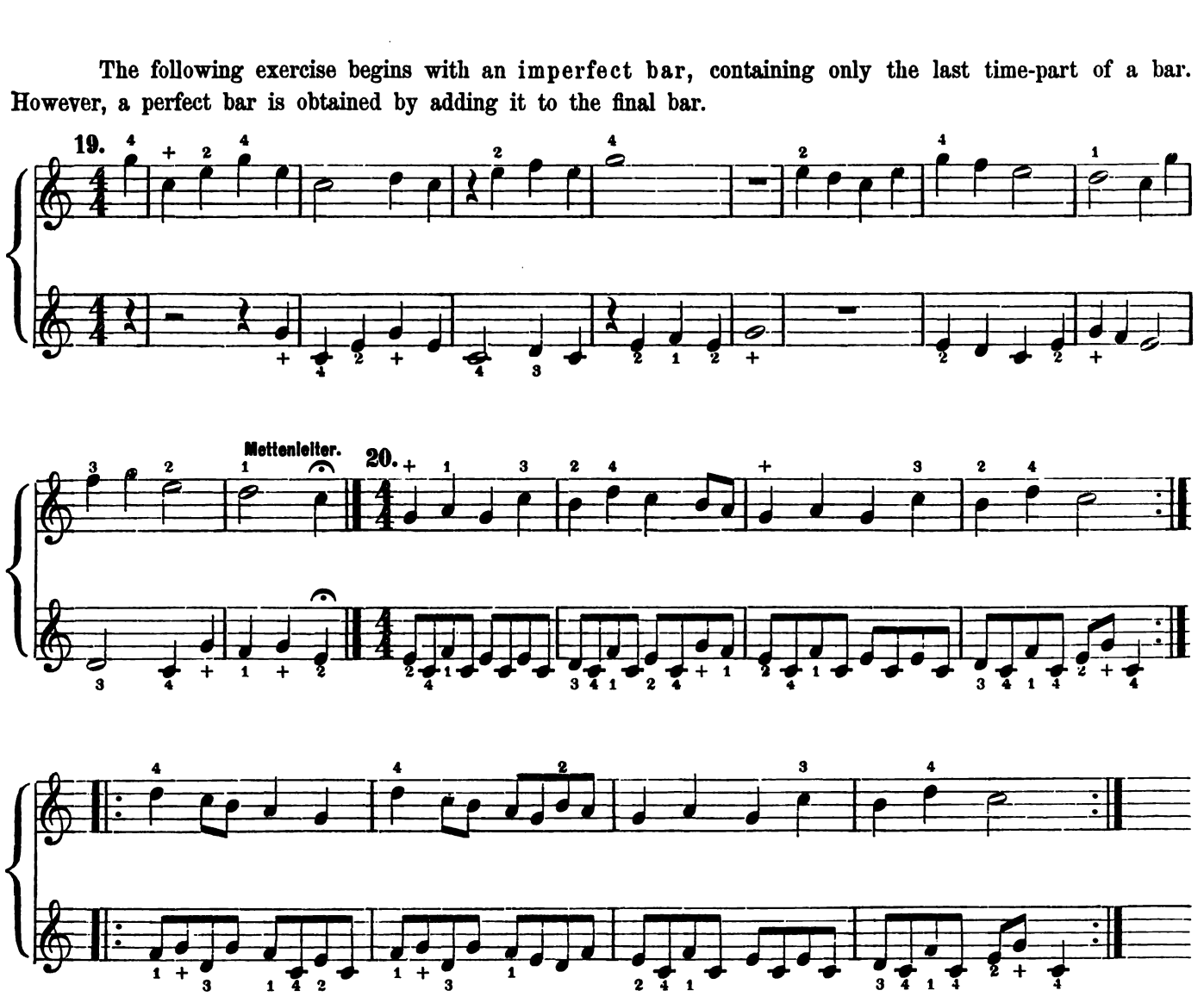
Oberhoffer.

17.





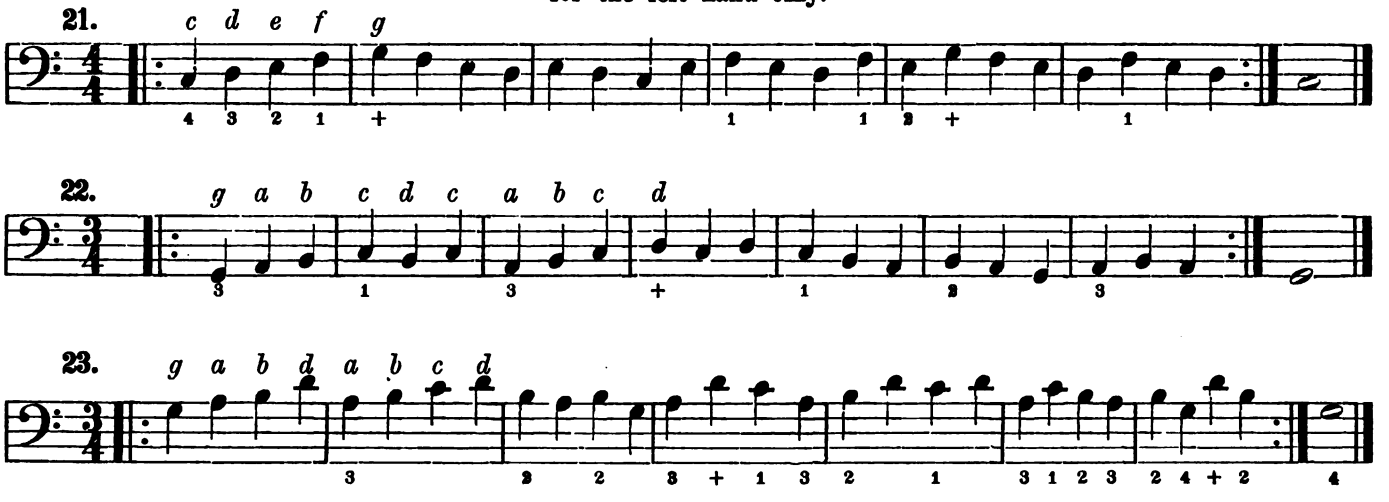
The following exercise begins with an imperfect bar, containing only the last time-part of a bar. However, a perfect bar is obtained by adding it to the final bar.



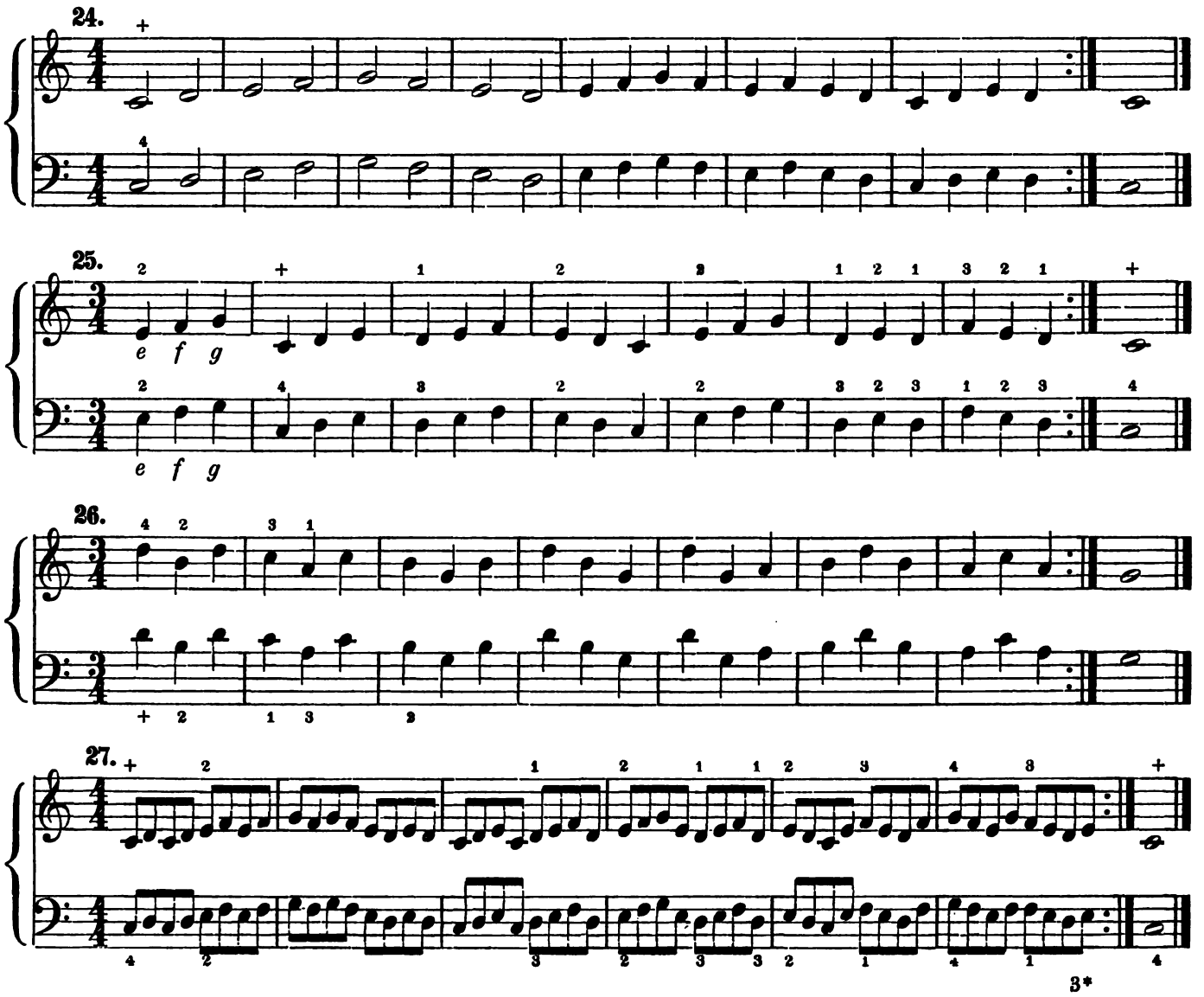
§. 11.

Exercises in the F-clef

for the left hand only.



Exercises for both hands, the notes in both clefs having the same name.



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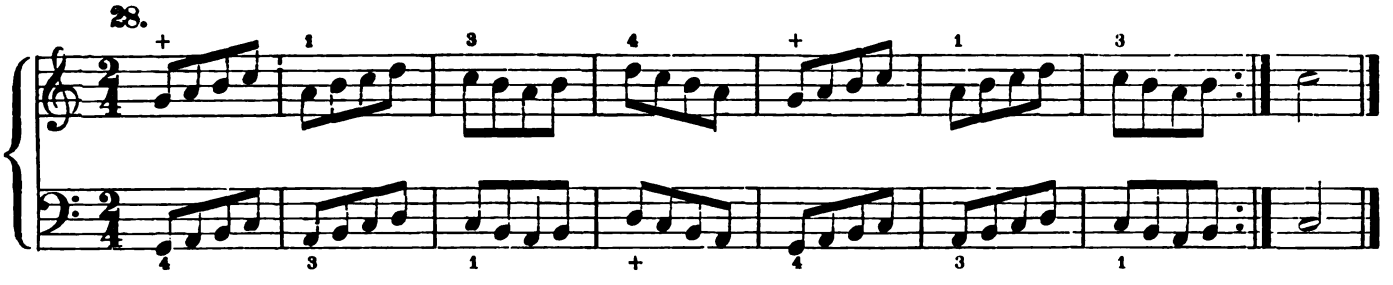

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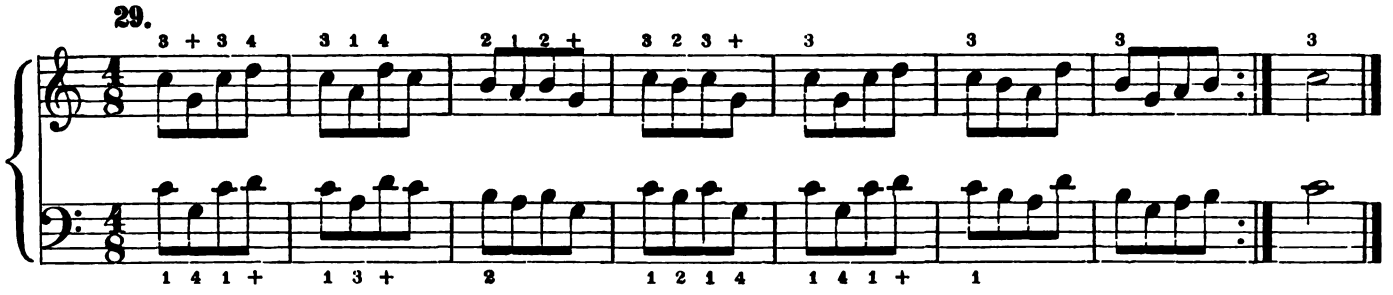
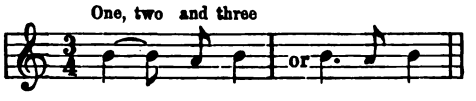
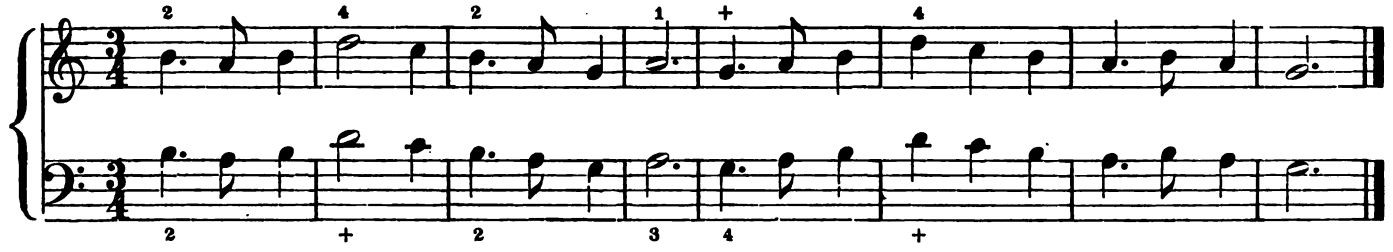


A dotted crotchet (♩·) equals the united value of a crotchet and quaver (♩♪). Hence, in the first bar of the preceding exercise, the note *b* contains the first time-part and half the second; *a* the other half of the second time-part. Count, therefore, as follows:

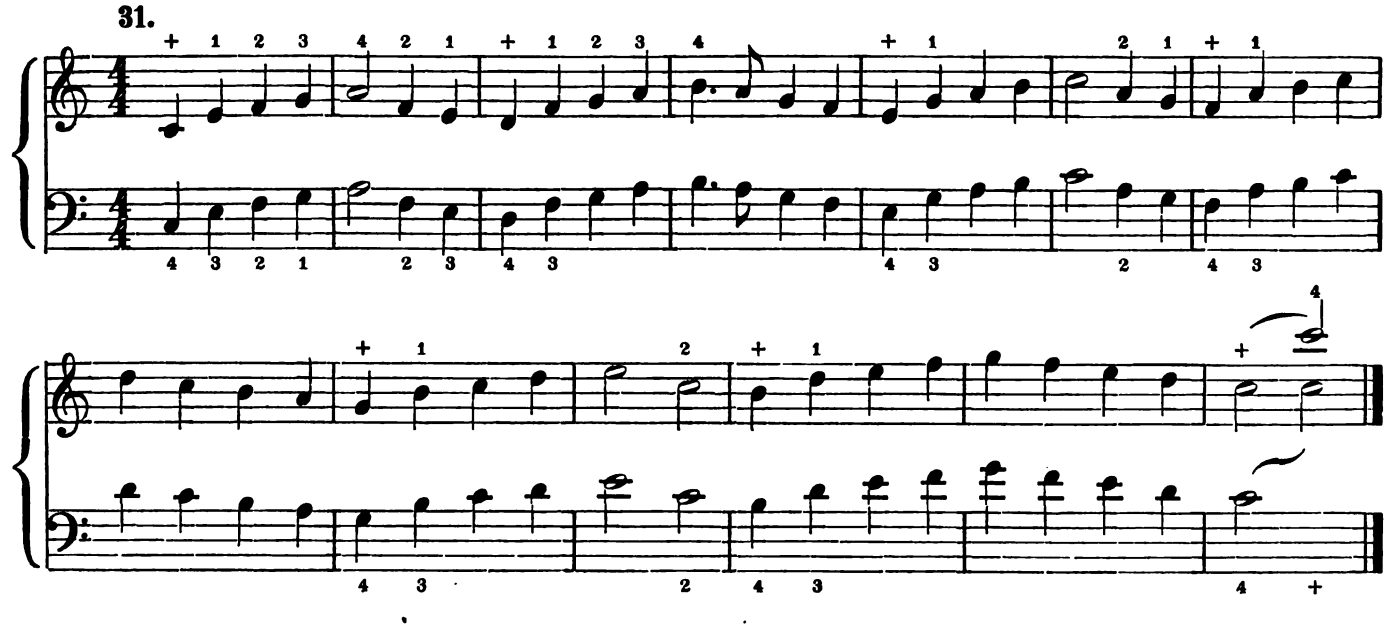


30.



In the following exercise the fingers have to skip one or more keys, and consequently they must be spread farther than in the preceding exercises.

31.



In order to avoid too many ledger lines, a note of the lower staff is often transposed from the *F*-clef into the *G*-clef. So, in the above exercise, the last note of the left hand has been transposed; nevertheless it is to be played with the left hand.

§. 12.

Tempo.

By tempo or time we understand the rate of movement in counting the time-parts (beats) of a measure. The tempo is marked in the beginning of a piece above the upper staff, but frequently it is changed in the course of playing. If no tempo be given, a moderately fast movement is understood. Let the pupil count slowly in the beginning but he ought to repeat a piece so often, as to adapt the movement to the prescribed tempo. The most usual terms relating to the rate of movement, are these:

Largo = broad, protracted. *Grave* = grave, serious. *Lento* = slow, lingering. *Adagio* = slow.	Very slow tempo.
Larghetto = less slow than Largo. *Andante* = less slow than Adagio. *Andantino* = a little faster than Andante.	Slow tempo.
Moderato = moderate. *Maestoso* = solemn, with grandeur. *Allegretto* = somewhat lively. *Allegro moderato* = moderately fast.	Middling tempo.
Allegro = lively. *Allegro con fuoco* = fiery. *Allegro con brio* = spirited.	Fast tempo.
Allegro assai = very lively. *Vivace* = sprightly. *Presto* = fast. *Prestissimo* = fastest.	Very fast tempo.

These indications of time are often modified by the following adverbs:

assai = very.
molto = much, very.
troppo = very.
non troppo = not too much.
piu = more.
meno = less.
un poco = a little.
piu moto or mosso = more lively.
meno mosso = less lively.
poco a poco = little by little.

A gradual acceleration of movement is indicated thus:

accelerando = growing faster and faster.
stringendo = urging onward.
piu stretto = hastening.

A gradual transition into a slower movement is signified by such terms as:

ritenuto (rit.) = holding back.
ritardando (ritard.) = slackening.
rallentando (rallent.) = slower and slower.
calando = decreasing in movement and volume of tone.
a tempo or *tempo primo* = former strict time.
l'istesso tempo = the same time.

Since, however, these indications of time are rather vague and liable to divers interpretations, the rate of movement is more exactly determined by Maelzel's time-measurer, called Metronome (M. M. means Maelzel's Metronome). The pendulum of this instrument may be adjusted by a sliding weight, which,

according to its place on a scale of 160 degrees, causes the pendulum to vibrate faster or slower. If, for instance, the sliding weight (nut) is placed on 60°, the pendulum makes 60 swings in a minute and each swing points out the duration of the unit-note. The following figures indicate the different rates of movement approximately:

M. M. ♩ = 50 (50 crotchets in a minute) for the slowest movement.
„ „ ♩ = 60 (60 „ „ „ „) for the slow movement.
„ „ ♩ = 90 (90 „ „ „ „) for the moderately fast movement.
„ „ ♩ = 120 (120 „ „ „ „) for the fast movement.
„ „ ♩ = 145—160. (145-160 „ „ „ „) for the fastest movement.

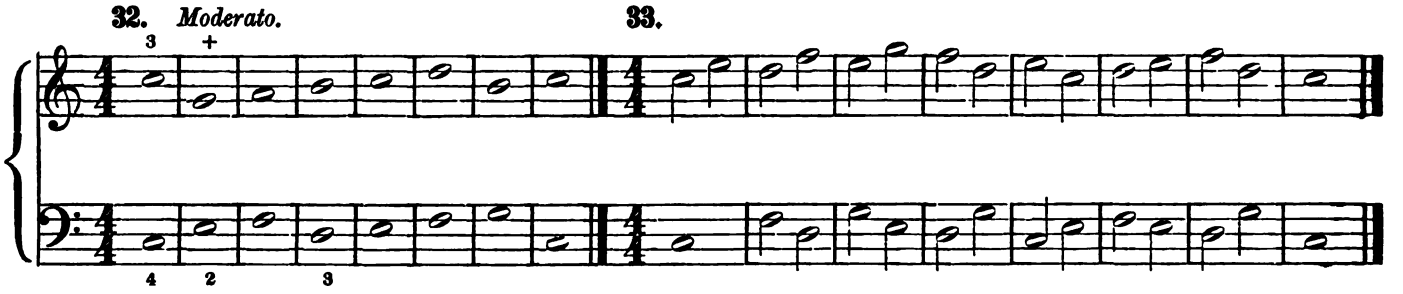
We see from this, that each one of the above movements has a compass of several degrees; e. g. the slow tempo has 30°, since the moderately fast tempo begins with the 90th degree. The exact rate of movement is fixed by the character of the piece.

§. 13.

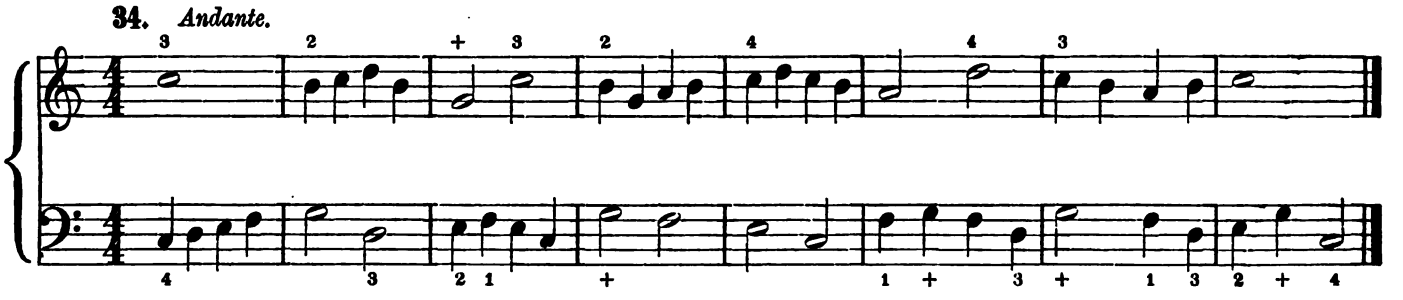
Exercises in both Clefs with Notes of Different Names.

Two-part Exercises.

32. *Moderato.* **33.**

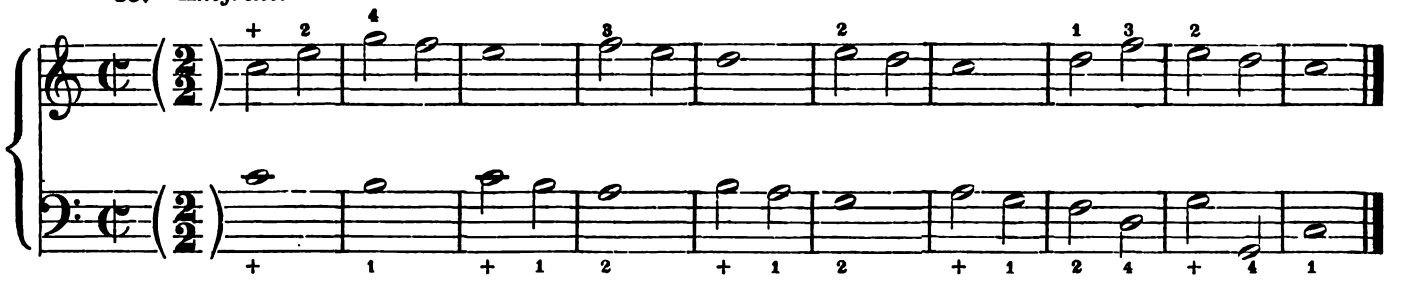


34. *Andante.*

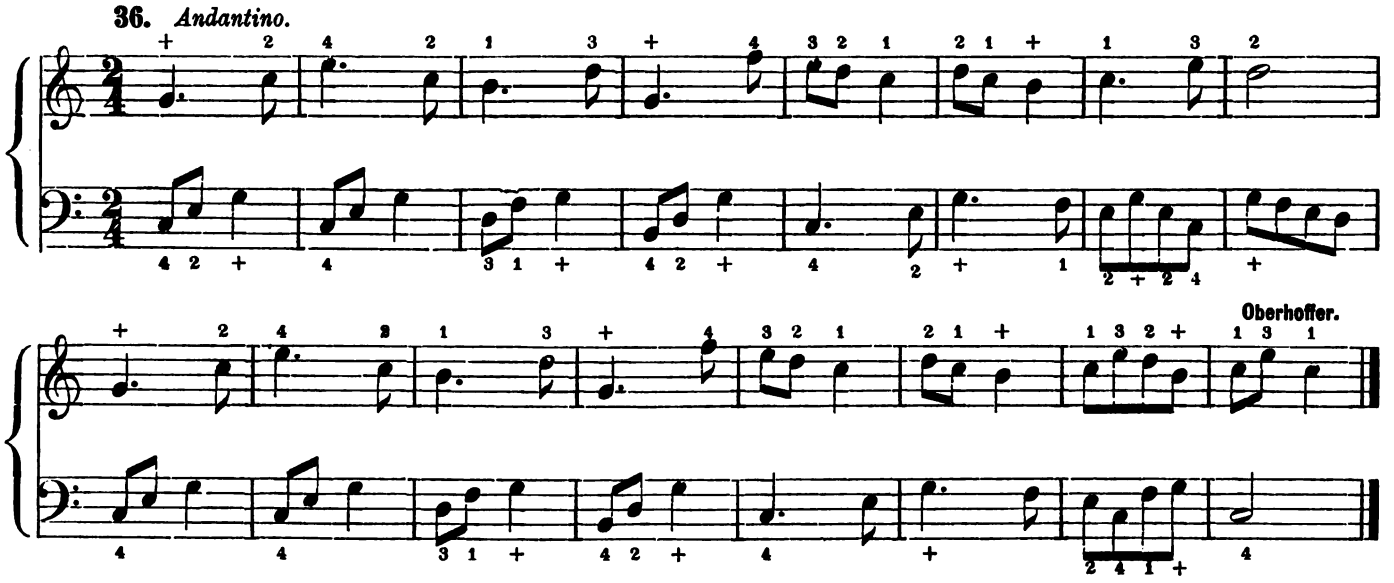


In the following exercise, observe the two-minim, or small Allabreve-measure. Count one on every minim!

35. *Allegretto.*



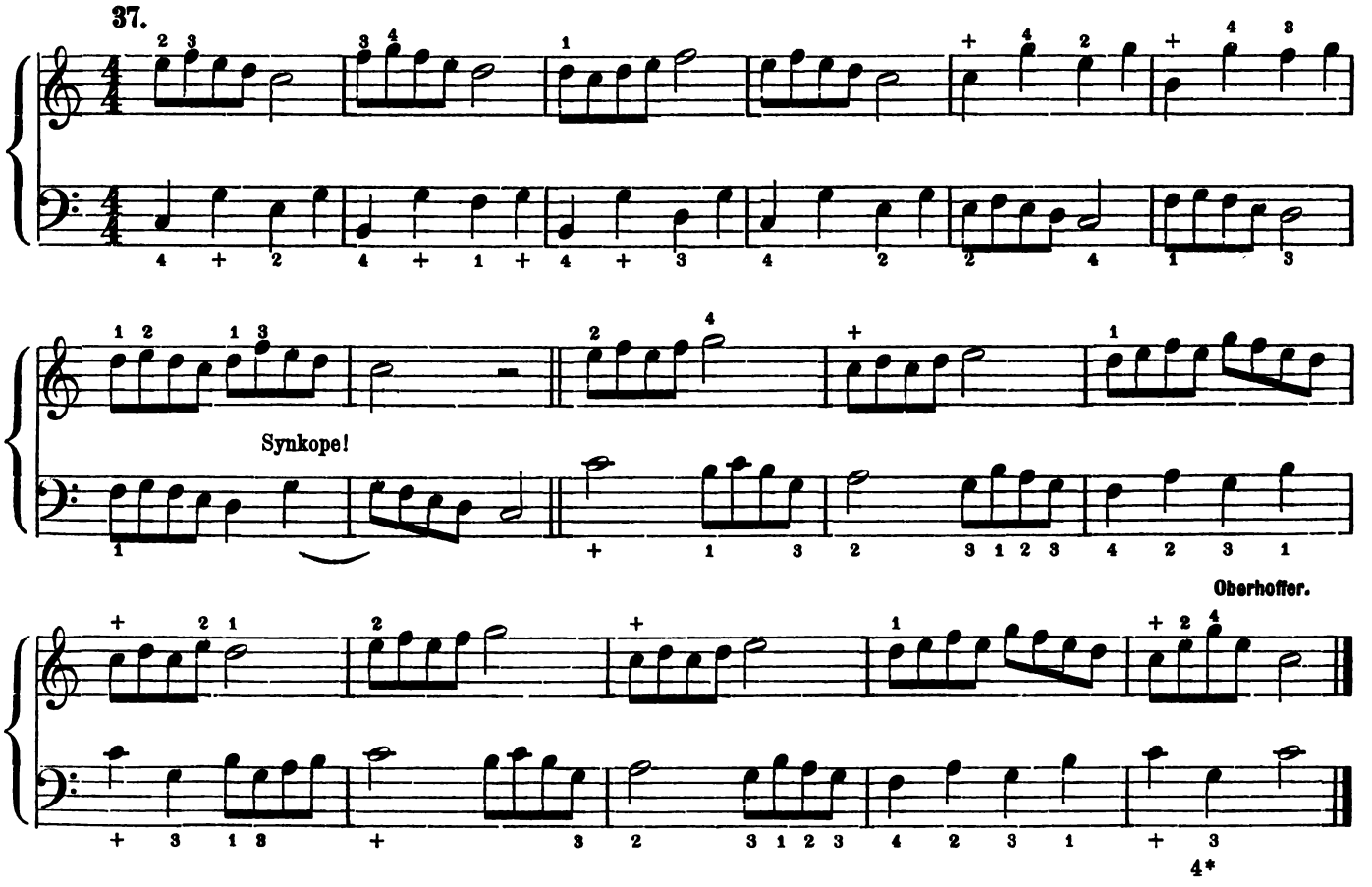
36. *Andantino.*



Accented and Unaccented Parts of a Bar. Syncope.

The time-parts of a bar are partly accented, partly unaccented; the former are also called strong, the latter weak time-parts. Simple measures have always and only the first part accented, and the accents of compound measures are determined by the simple measures: Quadruple measures ($^4/_8$, $^4/_4$, $^4/_2$) have two accented parts, viz. the 1st and 3d. Sextuple measures ($^6/_8$, $^6/_4$, $^6/_2$) have either two accented parts, viz. the 1st and 4th or three, viz. 1st, 3d and 5th, according as they are composed of two triple measures ($2 \times {}^3/_8$, $2 \times {}^3/_4$, $2 \times {}^3/_2$) or of three double measures ($3 \times {}^2/_8$, $3 \times {}^2/_4$, $3 \times {}^2/_2$). If an unaccented time-part is tied to the next accented one, the accent is laid on the first of the two notes, though it is a weak part. Such an anticipation of the accent is called Syncope; e. g. in the 7th bar of No. 37.

37.



§. 14.

Sharps, Flats and Naturals.

The sharp (♯) placed before a note raises it by a semitone and indicates, that the next black or white key to the right must be played; the name of the note remains the same with the addition "sharp". For instance, the ♯ before *f* makes it *f* sharp; its key is the black one between *f* and *g*.

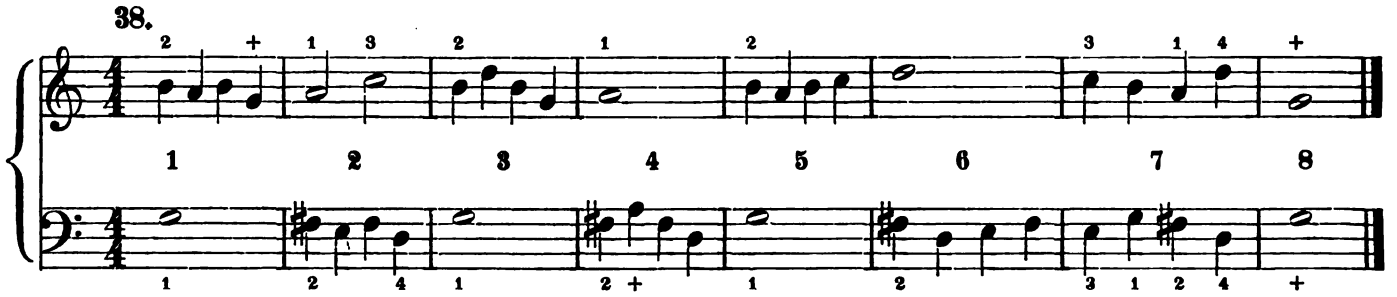
The flat (♭) lowers the note by a semitone and indicates that the next key to the left must be played. The note is then read by its proper name with the addition "flat".

The Natural (♮) signifies that the note is restored to its former pitch.

These signs affect all notes of the same name in one bar, unless they are recalled. If, however, they are marked at the beginning of a piece, between clef and measure, they are valid for all notes of the same name in the whole piece. In the latter case, they are called the signature of a piece; in the former, accidentals.

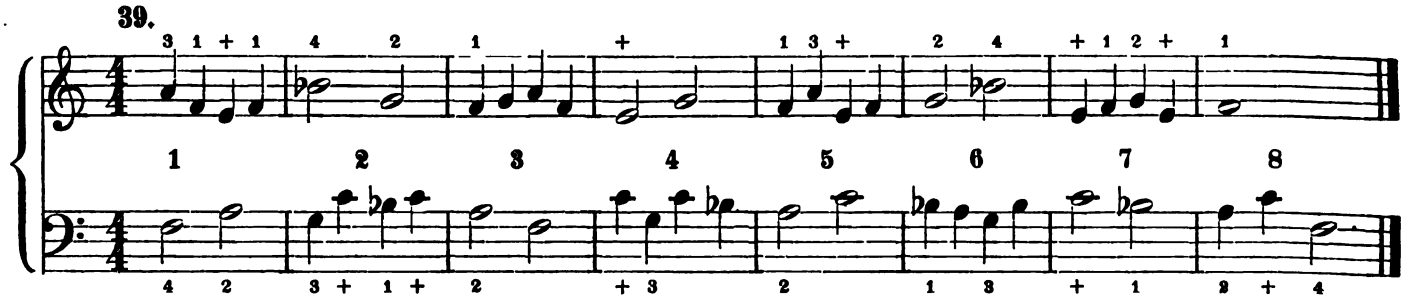
In the 2^{d}, 4th, 6th and 7th bars of the following exercise *f* sharp is to be played instead of *f*!

38.

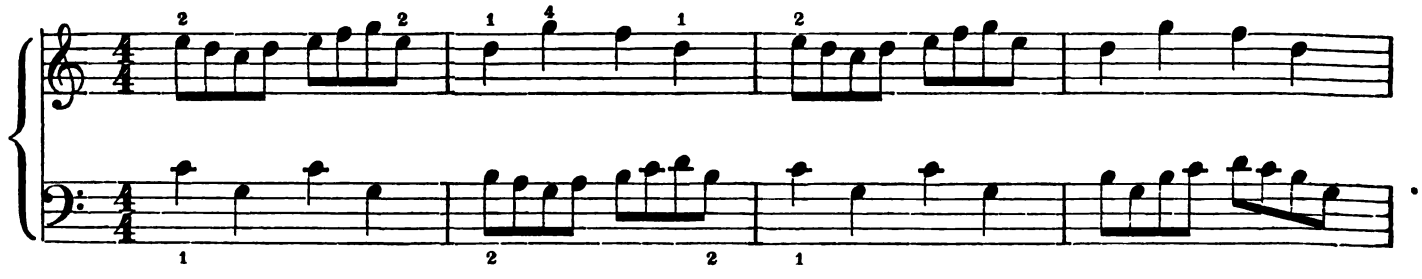


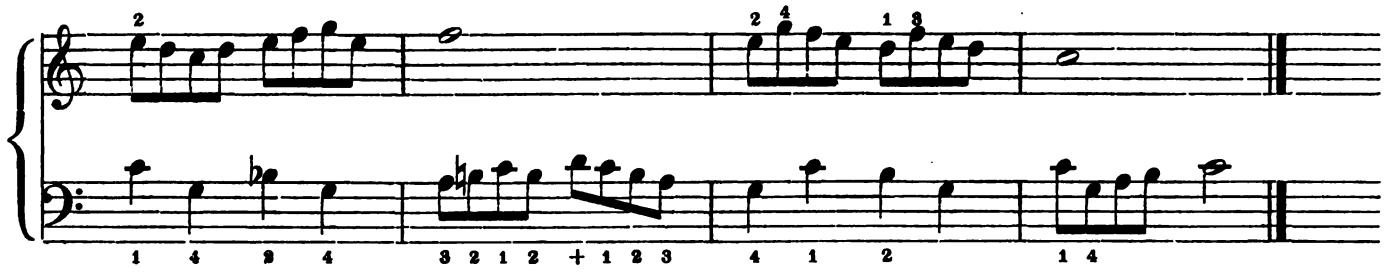
Observe the *B* flat instead of *B* in the 2^{d}, 4th, 6th and 7th bars of the following exercise!

39.



40. *Adagio.*





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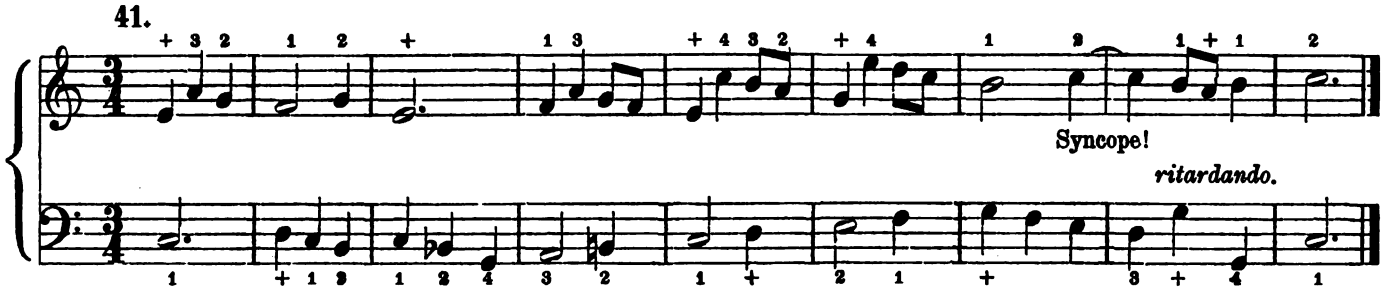

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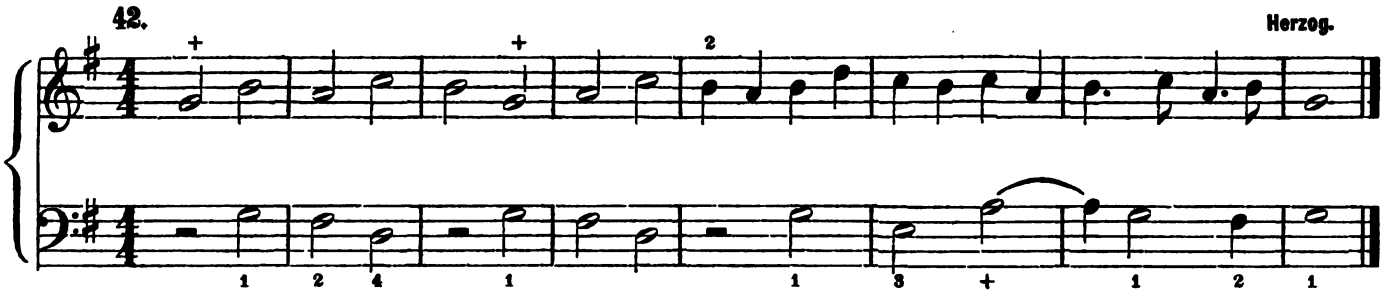
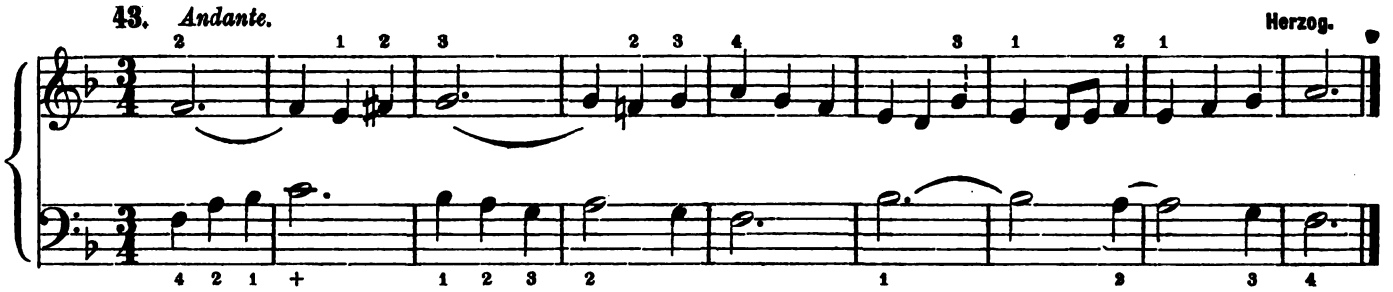
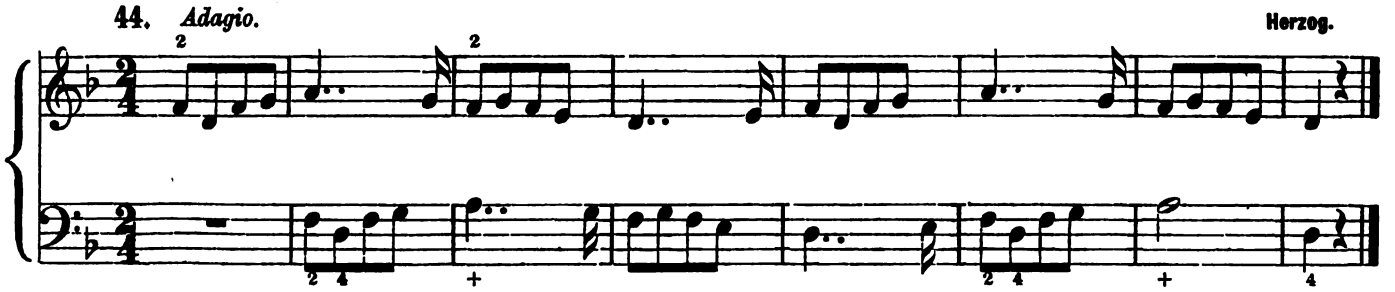


43. *Andante.*



If two dots are placed after a note, the second dot lengthens the note by half the value of the first, e. g. ♩.. = ♩𝅘𝅥𝅯𝅘𝅥𝅰.

44. *Adagio.*

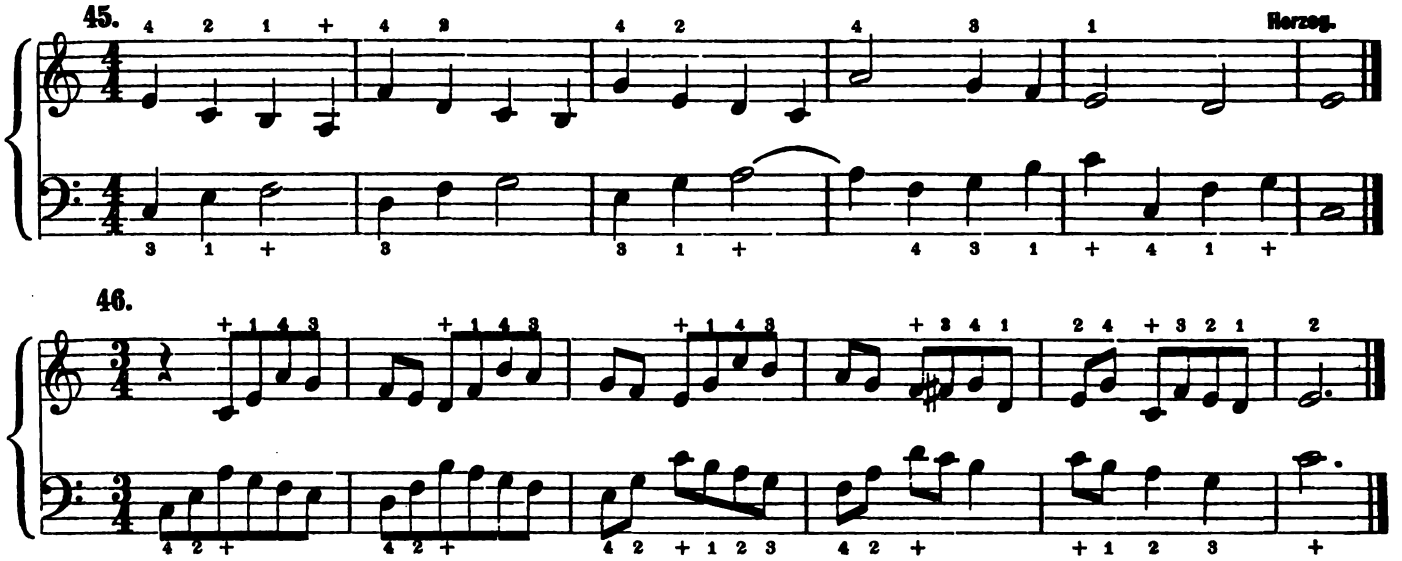


The rest 𝄻 has not only the value of 4 quarter rests, but some times also the value of a whole bar, no matter what the measure may be. See the rest in the first bar of the lower staff of No. 44.

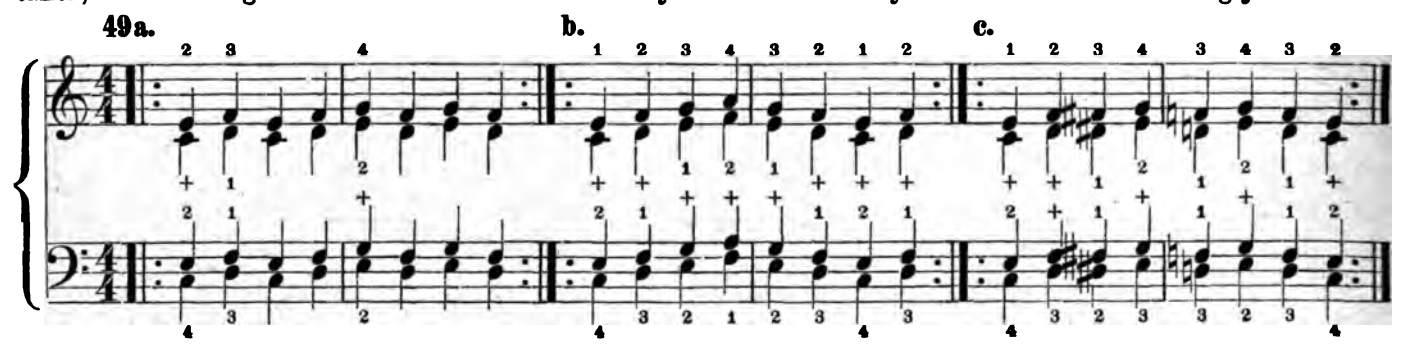
§. 15.

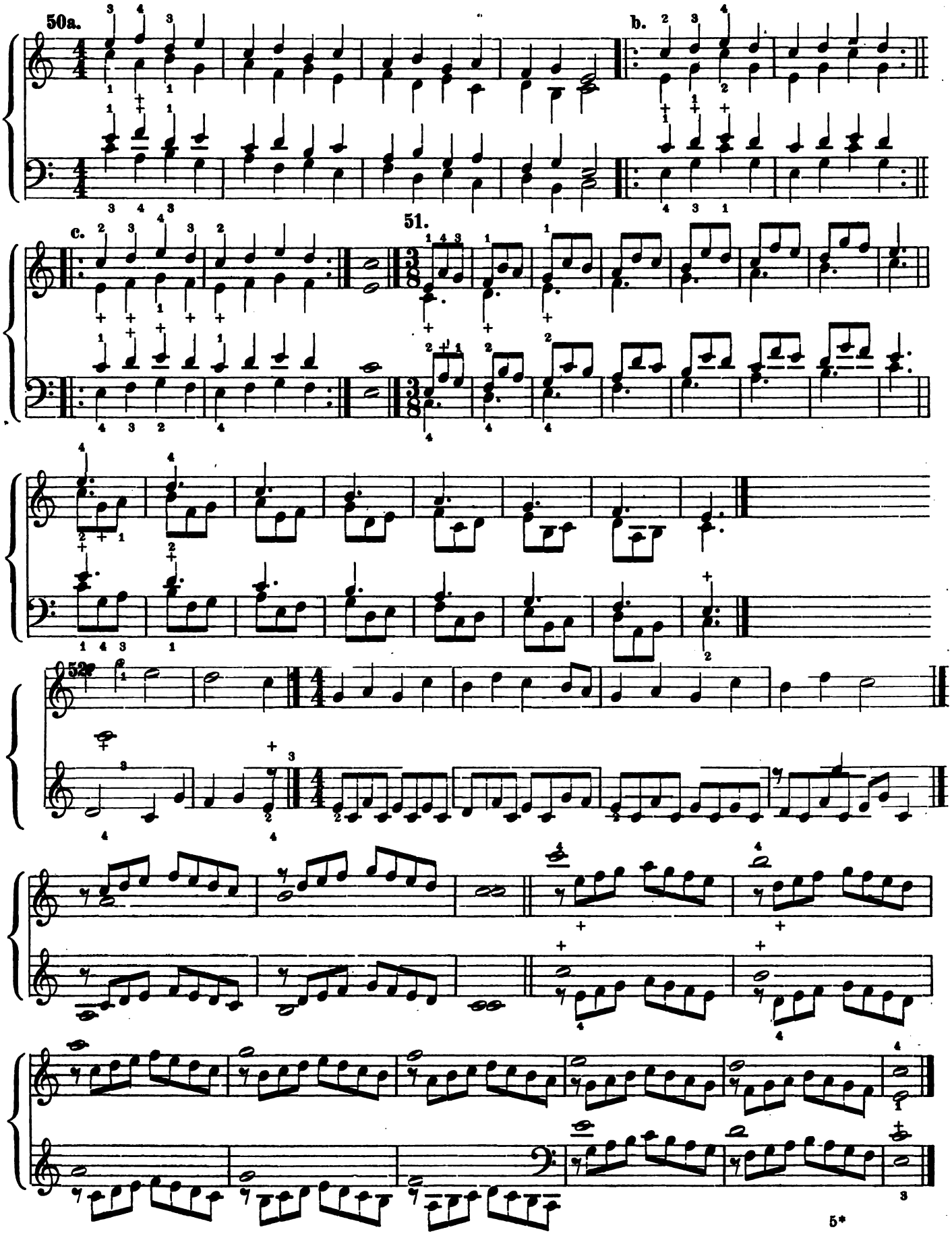
Extension and Contraction of the Hands.

Extension of the hands must take place, when the compass of five successive keys is exceeded, contraction, when the keys are close together and the fingers are brought closer to each other, than they would naturally fall.



In the following exercises, where two keys are to be touched by one hand, special care must be taken, that the fingers both touch and leave the keys simultaneously. Practise each hand singly.



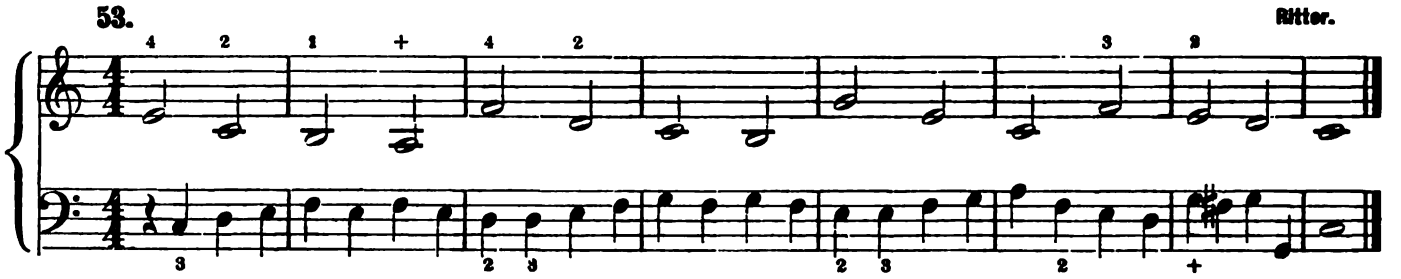

50a.
b.
c.
51.
52.

§. 16.

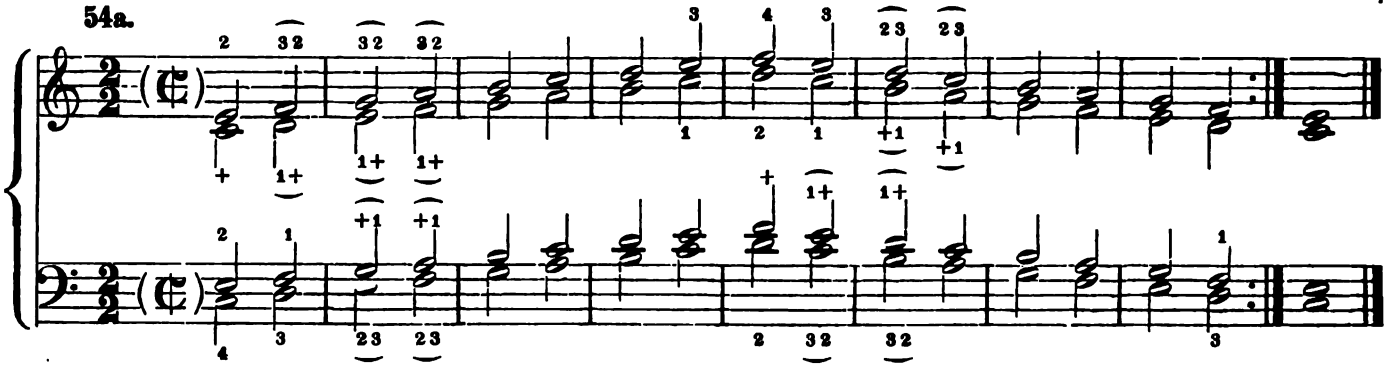
Loud and Still Substitution of Fingers.

Since the legato style of playing is essential to the organ, it is of the greatest importance to learn, how to change fingers on the same key, which we call substitution. Is is styled loud, when the same key is to be touched anew, (compare the 3^{d} and 5th lower bars of No. 53), still, when the key remains pressed down, while one finger is replaced by another. This is indicated in the fingering by a tie over the two figures; e. g. No. 54 etc.

53. Ritter.

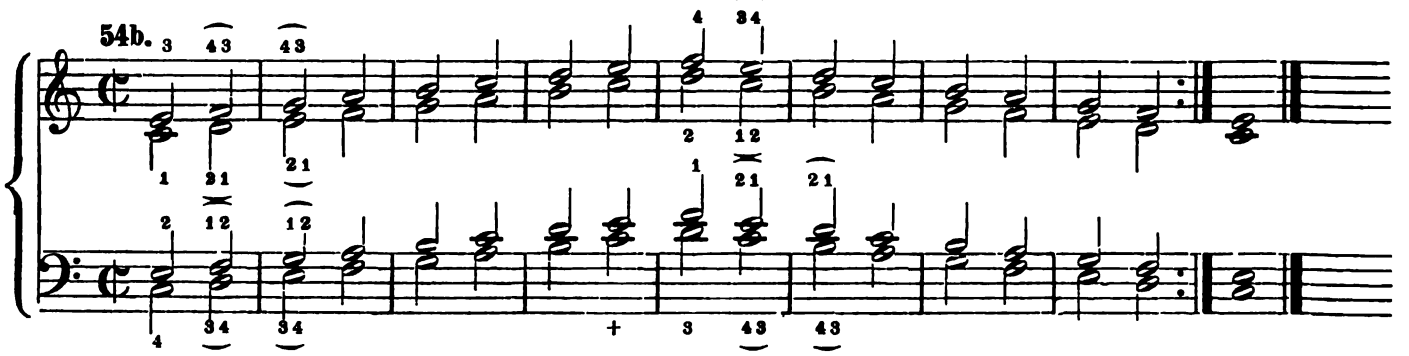


54a.

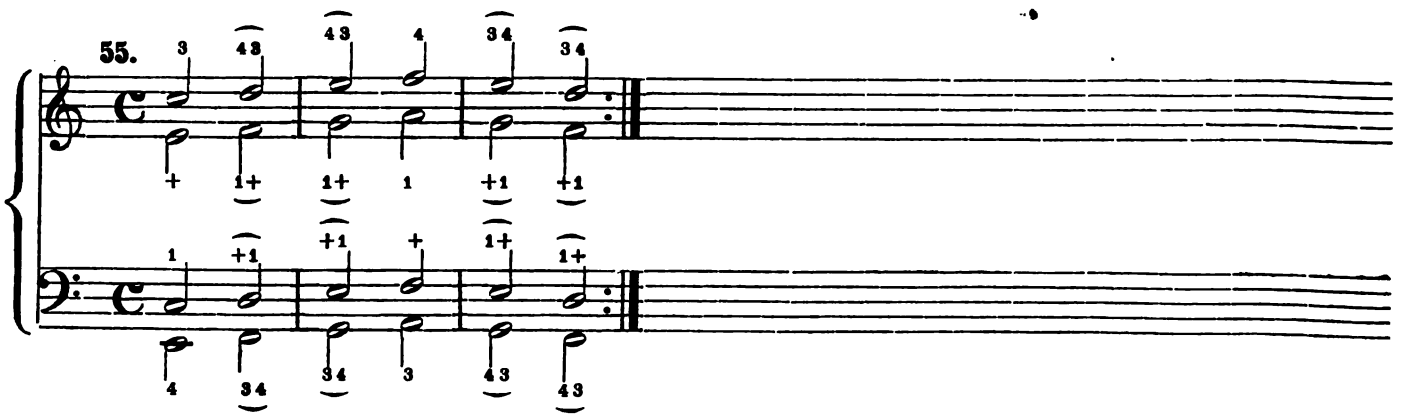


The same exercise without the use of the thumb:

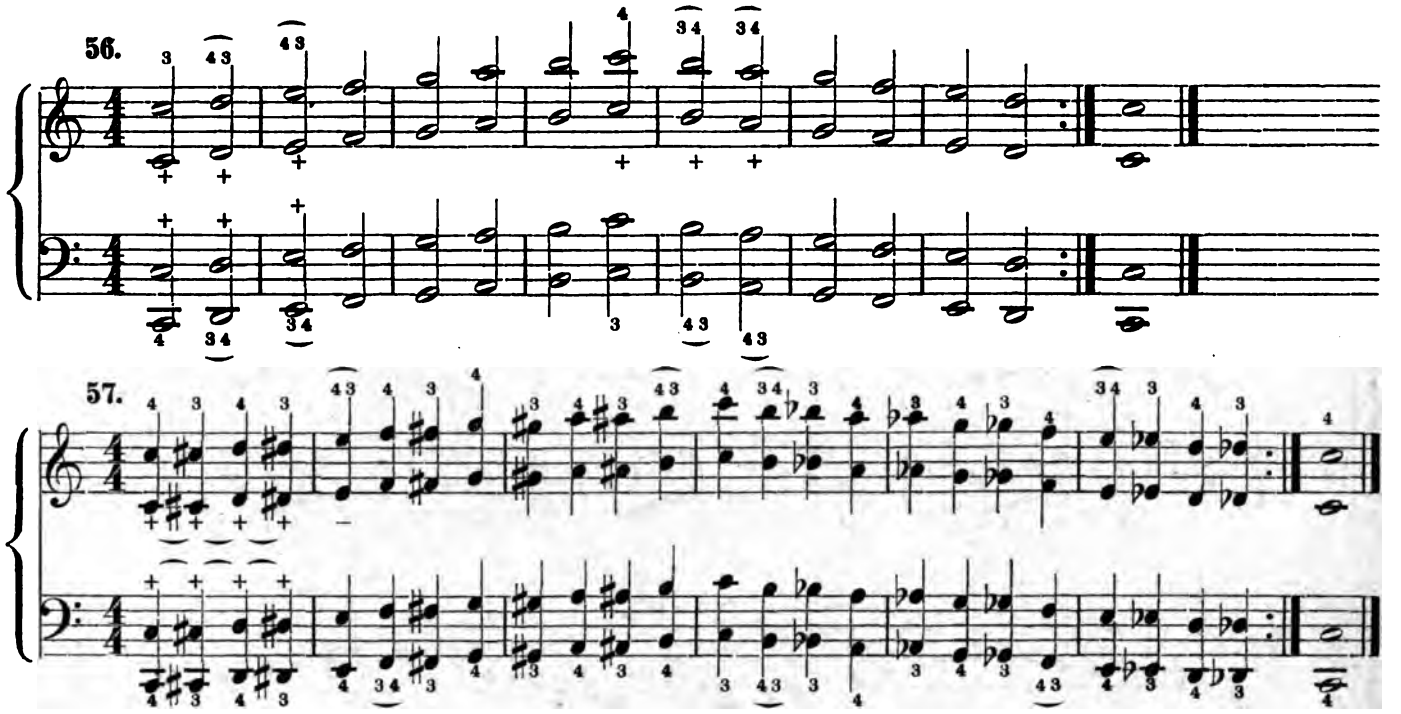
54b.



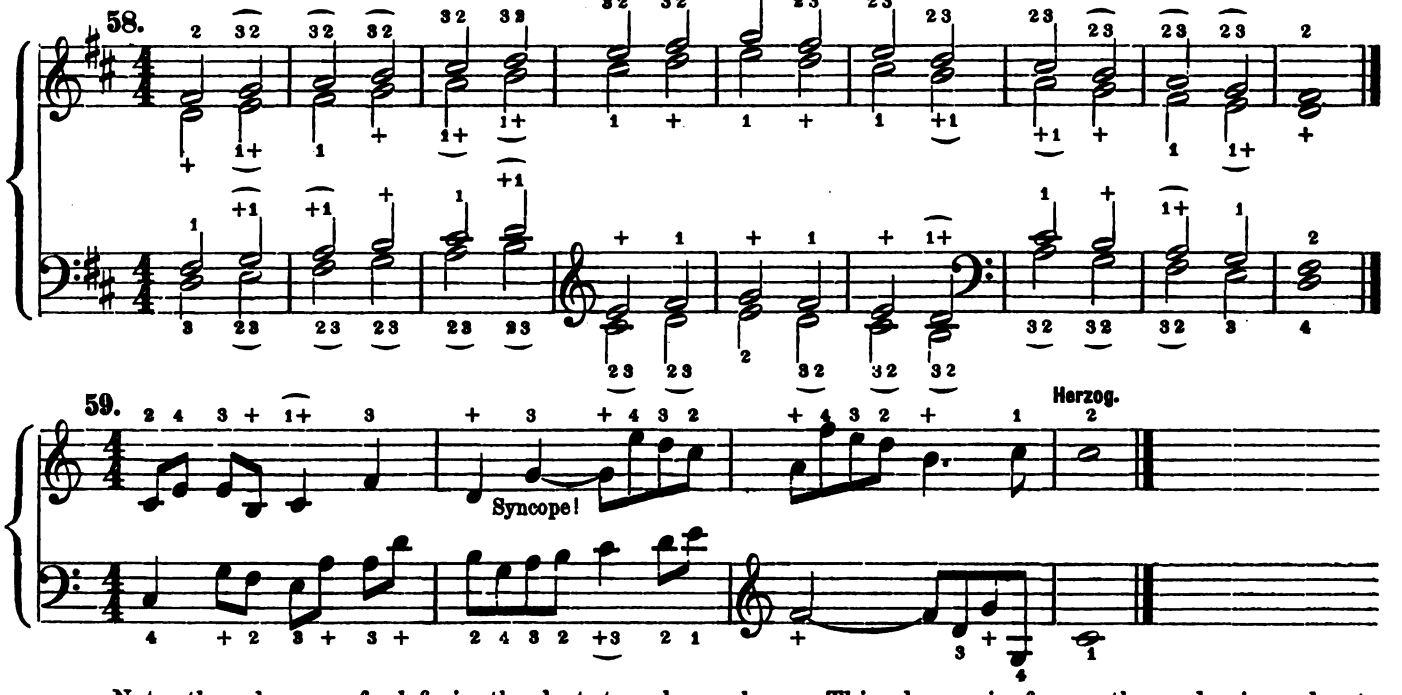
55.



In the following exercises, the thumb must be made to slide as smoothly as possible from key to key. Let the touch of the keys belonging together be strictly simultaneous. Play strictly Legato!



The thumb must not be used on black keys if it can be avoided.

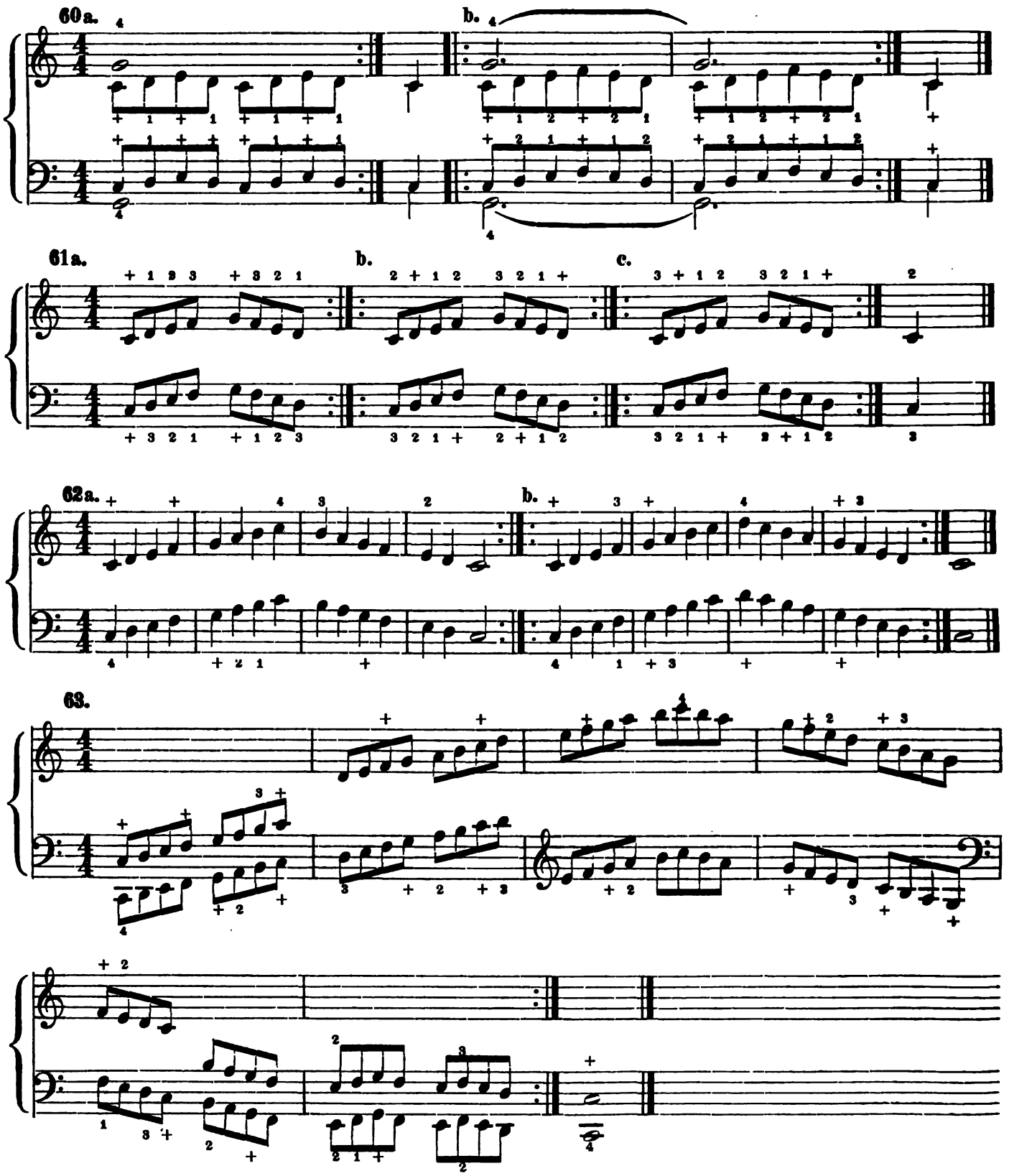


Note the change of clefs in the last two lower bars. This change in frequently made, in order to avoid too many ledger lines.

§. 17.

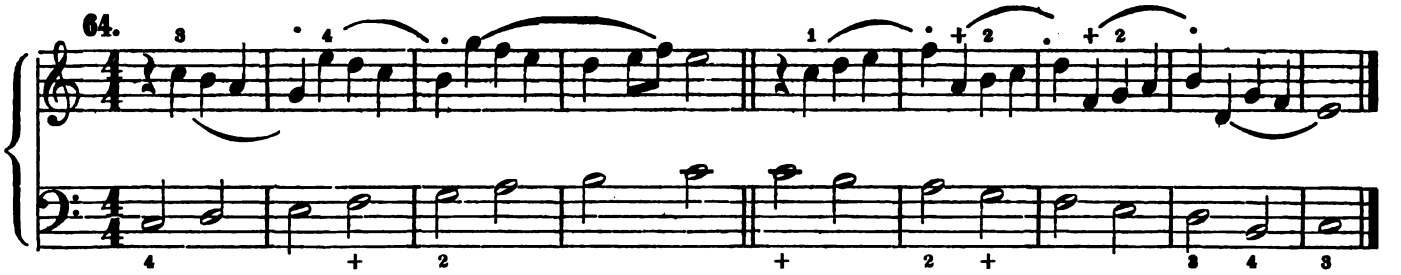
Passing of Fingers.

The passing of fingers ought to be practised with great care. Let the hand remain as quiet as possible, while the thumb moves under one of the three middle fingers or one of these over the thumb.

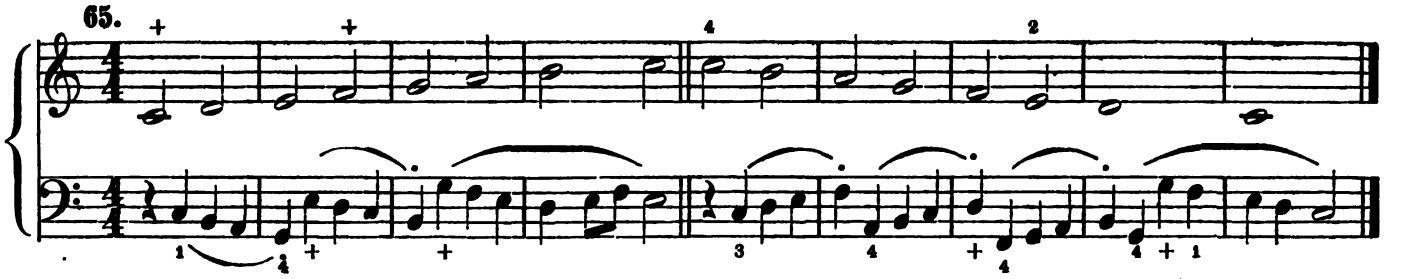


Dots above or below notes indicate that they are to be played in a short, pointed and distinct manner, expressed by the musical term Staccato. The key is not kept down according to the entire value of the note, but it is made to rebound immediately after the pressure; the remaining time due to the note is taken up by a short pause. The opposite style of playing is expressed by the term Legato and indicated by a slur above or below the notes. Wherever there is no sign, the Legato is understood.

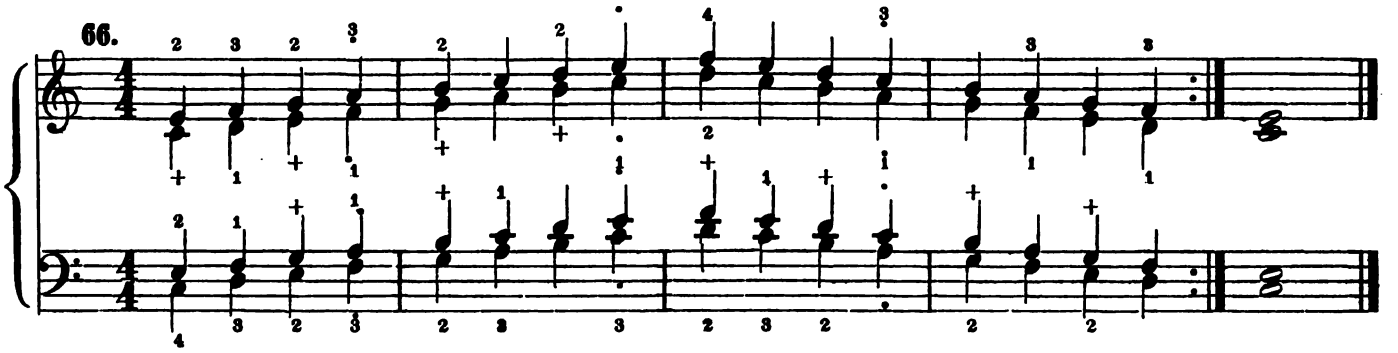
64.



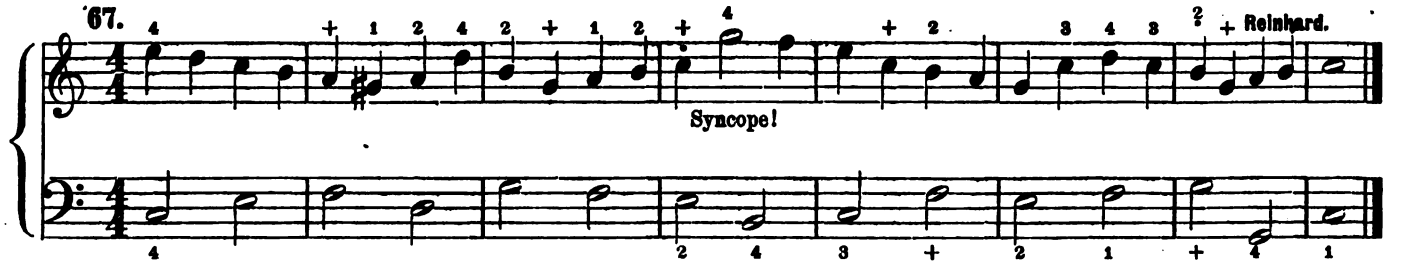
65.



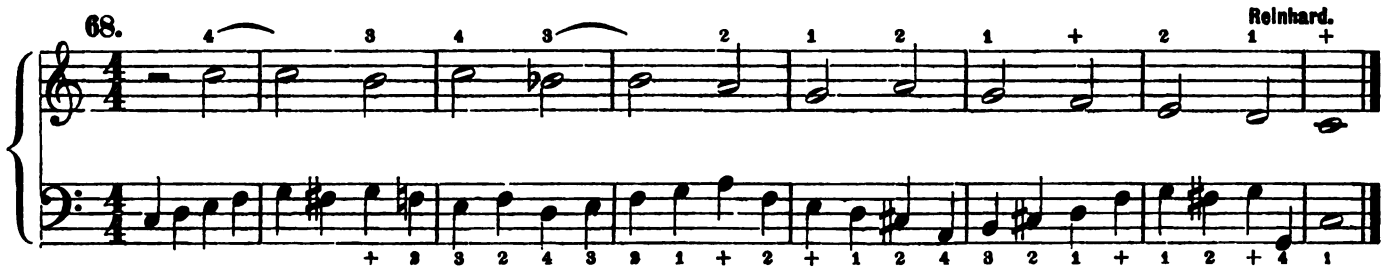
66.



67.



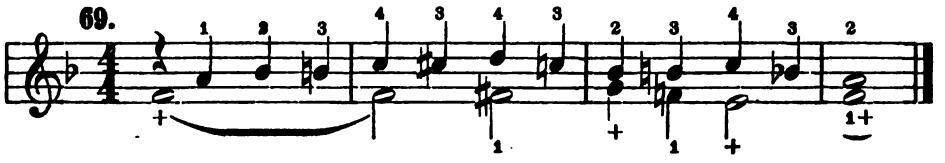
68.



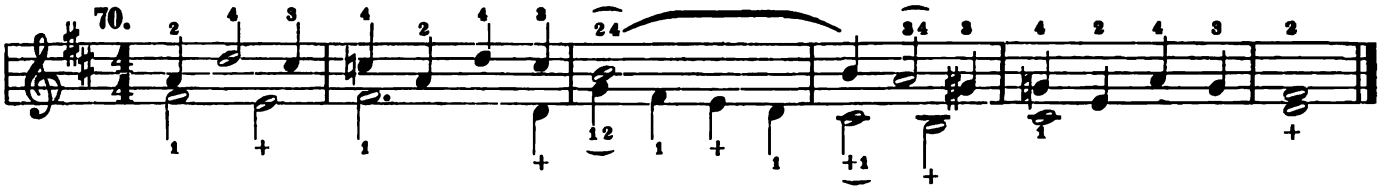
In order to avoid too frequent substitutions of finger and still to play Legato, the rules of fingering allow also the 4th finger to pass over the 5th and the 3d over the 4th, or the 5th under the 4th and the 4th under the 3d. Apply this rule in the following exercises:

For the right hand:

69.

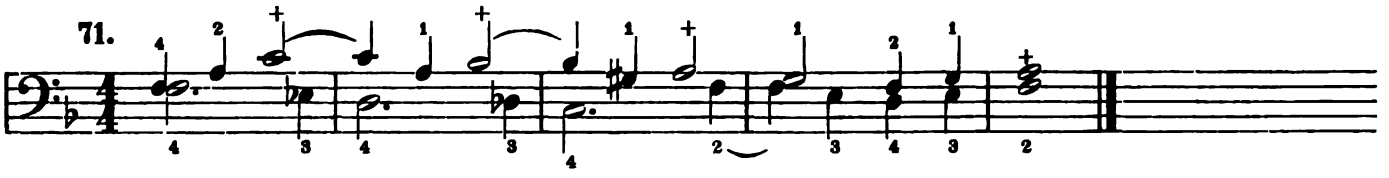


70.



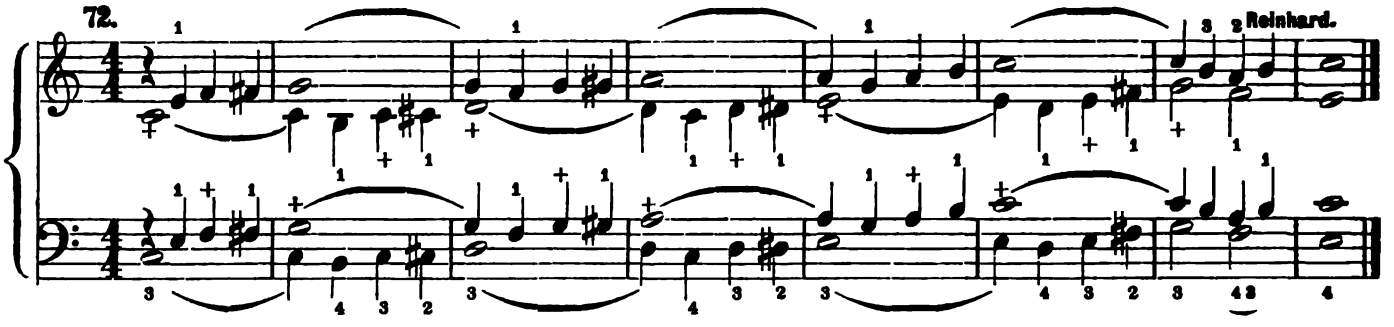
For the left hand:

71.



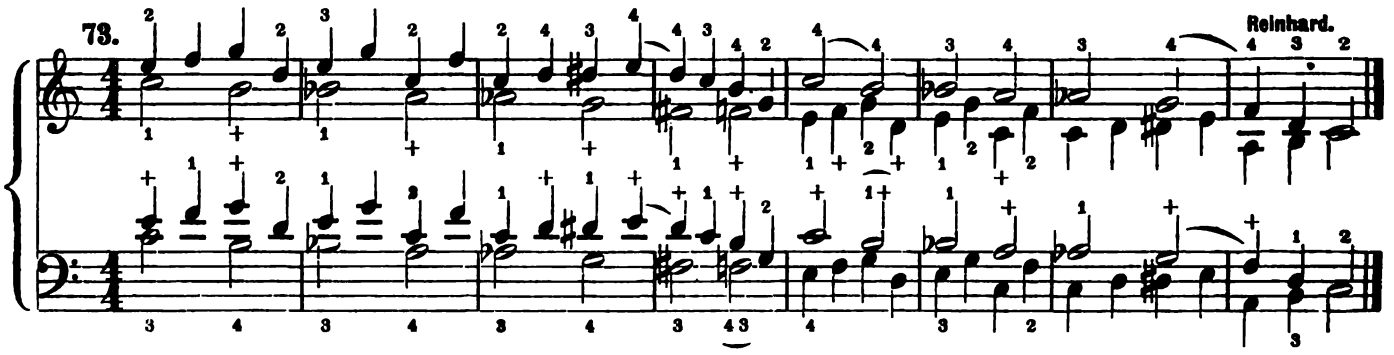
For both hands:

72.

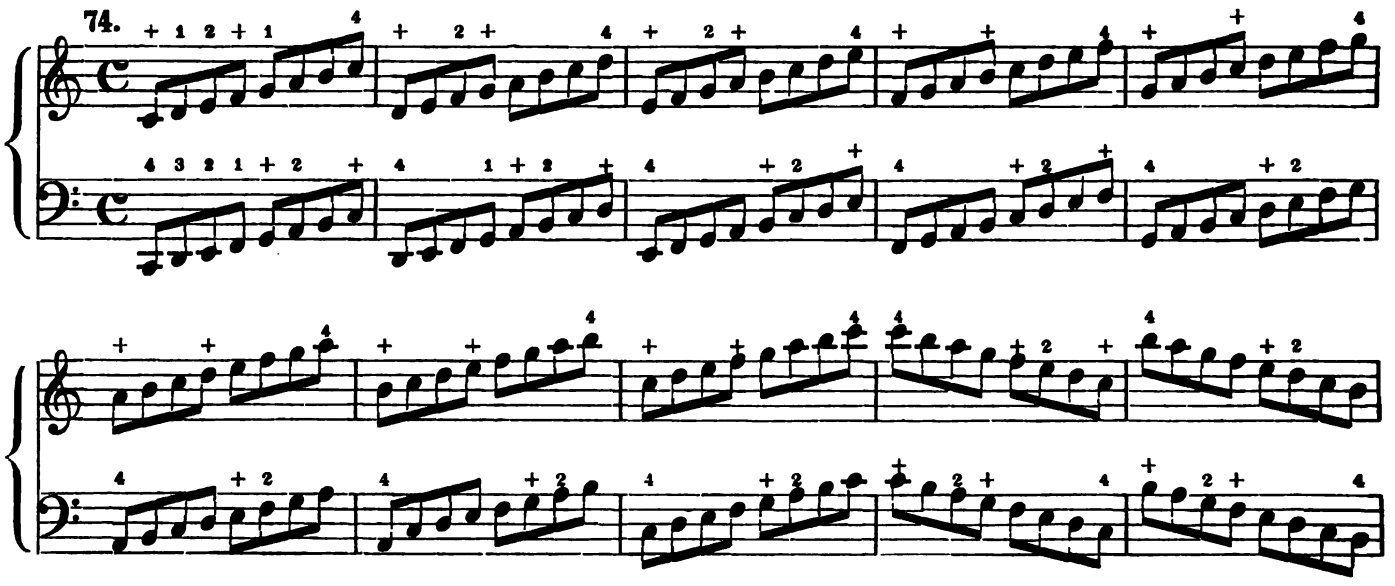


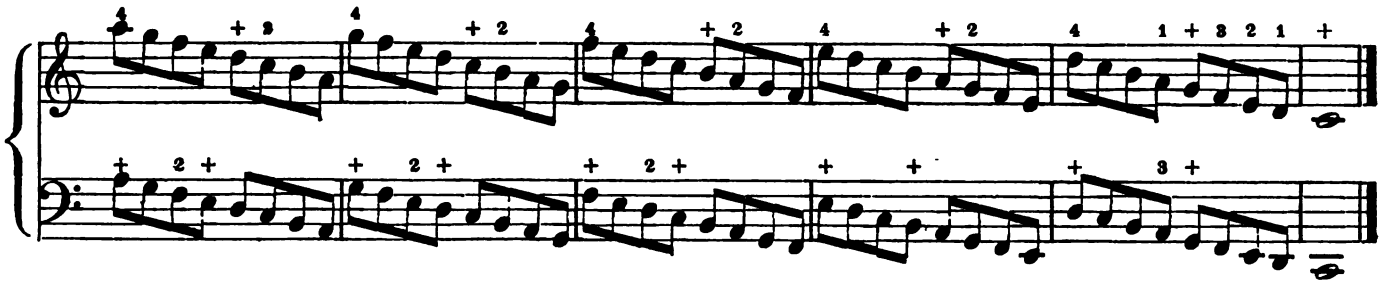
A Slide from one key to the next or from an upper key to the nearest lower key must be made smoothly and very quickly, in order that the Legato movement may be kept up.

73.

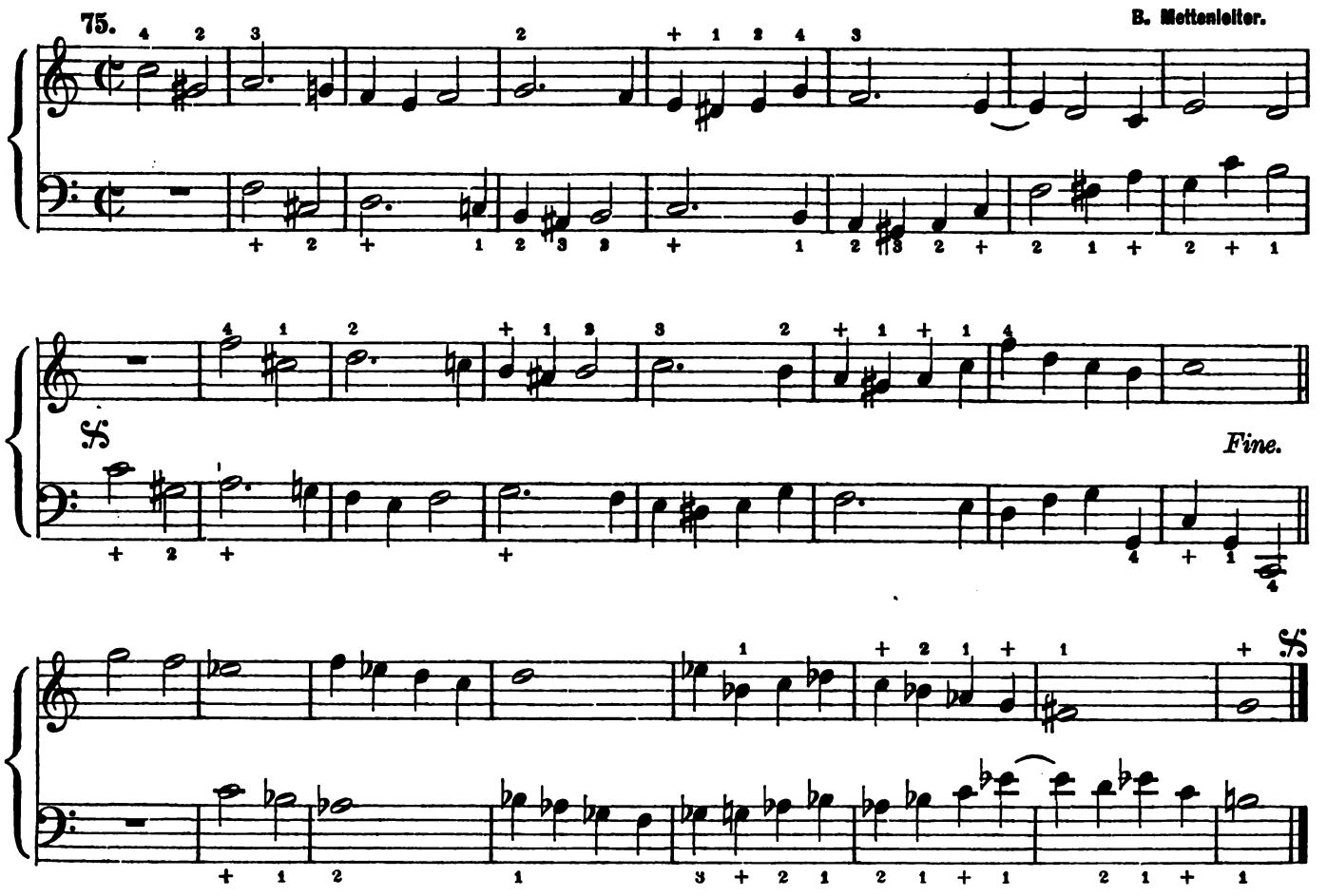


74.





The following exercise contains all upper keys, sharped and flatted degrees. The pupil will observe, that $c\sharp$ and $d\flat$ have the same key and tone, so also $d\sharp$ and $e\flat$, $f\sharp$ and $g\flat$, $g\sharp$ and $a\flat$, $a\sharp$ and $b\flat$. Such tones as have the same sound, but different names (because they are marked on different degrees of the staff) are styled enharmonic. Also $e\sharp$ and f, e and $f\flat$, $b\sharp$ and c, b and $c\flat$ are enharmonic.



Da Capo dal Segno al Fine, i. e. Repeat from the sign 𝄋 to the word "Fine".

§. 18.

The Scale. Major Scale. Triad.

By a Scale or Gamut we unterstand a series of seven successive tones, arranged by measured intervals. The first tone of a scale is called tonic or key-note and it gives every scale a distinctive name. Therefore, the series *c, d, e, f, g, a b* is called the *C*-scale, because *c* is the fundamental tone or tonic. The 7th tone of the ascending scale is called subtonic or also the leading tone, because it leads to the eigth degree or octave, which, though it is only a repetition of the tonic, must be added for the sake of a satis-

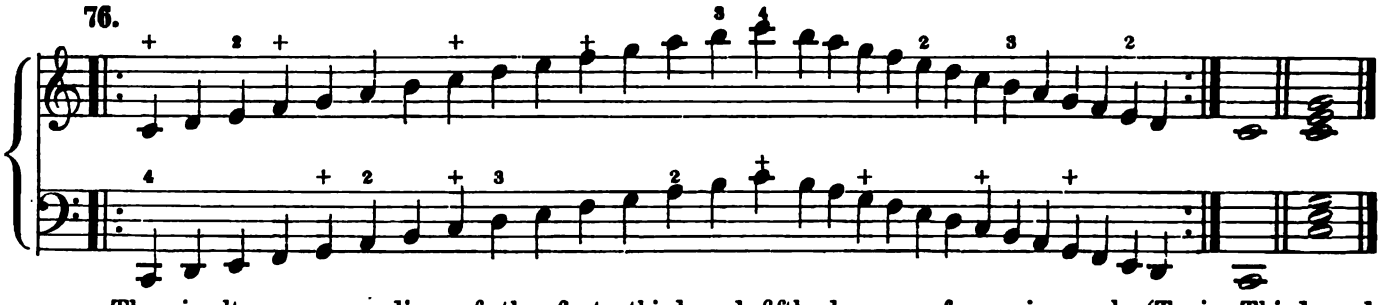
factory termination of the scale. The *C*-scale consists of 5 tones* and 2 semitones. The intervals between *c* an *d*, d and *e*, *f* and *g*, *g* and *a*, *a* and *b* have each an intermediate tone, (compare the black keys of the finger-board), whereas *e* and *f*, *b* and *c* have none. Hence the distance between *e* and *f*, *b* and *c* is the smallest musical interval, which we call a semitone; the remaining 5 intervals are called tones. A scale which consists of 5 tones and 2 semitones, is called diatonic. If, however, the intermediate tones are added, we obtain a series of 12 semitones, the socalled chromatic scale. A diatonic scale having the 2 semitones from the 3d to the 4th and from the 7th to the 8th degrees, is called a Major scale. E. g.

1	1	½	1	1	1	½
c,	*d*,	*e*, *f*,	*g*,	*a*,	*b*,	*c*
1,	2,	3, 4,	5,	6,	7,	8

is the *C*-major scale, because the semitones are between the above-mentioned degrees.

Practise the playing of the scale to perfection!

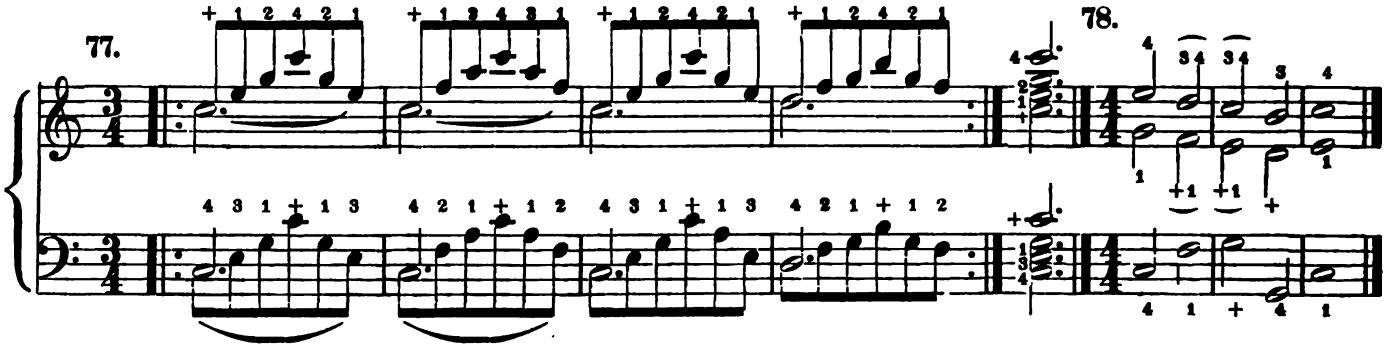
76.



The simultaneous sounding of the first, third and fifth degrees of a major scale (Tonic, Third, and Fifth) constitute the chord of a major triad. Hence if *C* is the tonic, *c*, *e* and *g* from the chord. The successive performance of the same notes is termed a broken chord.

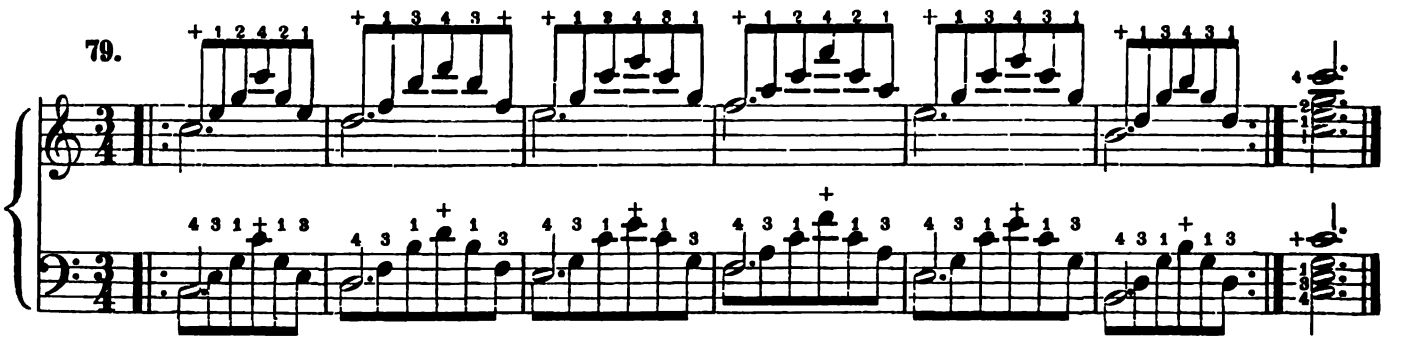
77.

78.



These and the following exercises may also serve as an illustration to the remarks made on fingering (extension of fingers).

79.



Musical compositions or parts of them, in which the constituent tones of the *C*-major scale are prevailing, are said to be written in the *C*-major key.

* The word "tone" is, here and in other places, used to signify the interval between two successive notes. Webster remarks: "There is evident incongruity in using tone for indicating the interval between tones. As the word scale is derived from the Italian scala, a ladder, the intervals may well be called "steps". But the use of tone in the meaning of step is commonly almost universal". (Webster's Unabridged Dictionary).

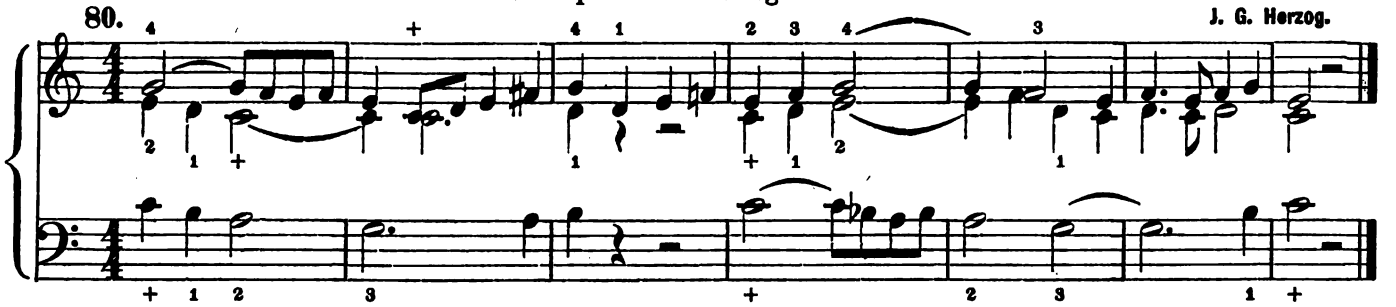
§. 19.

Three-part Exercises.

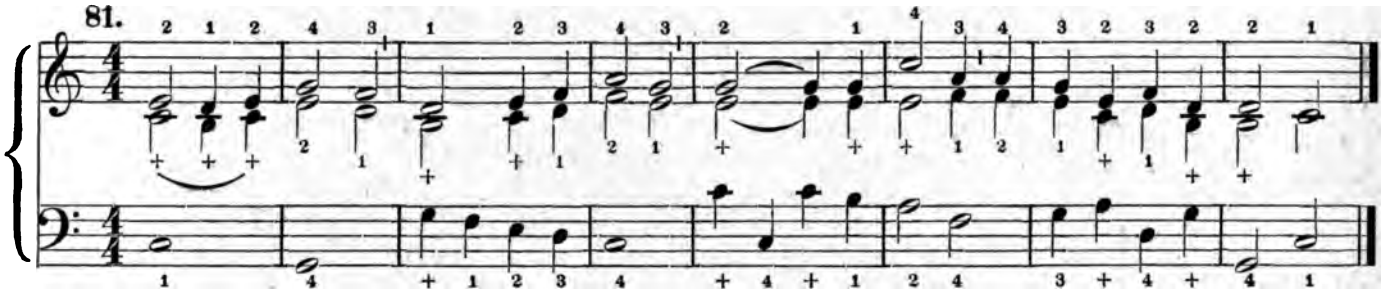
Two parts for the right hand.

80.

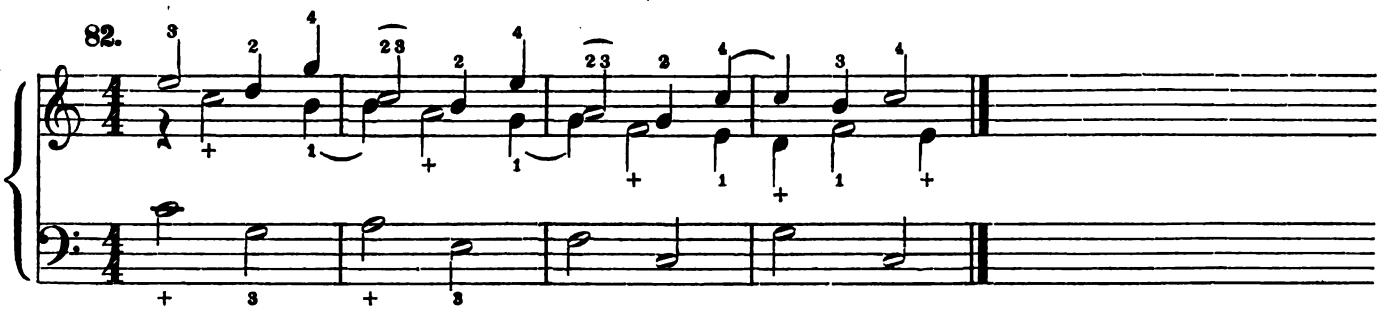
J. G. Herzog.



81.



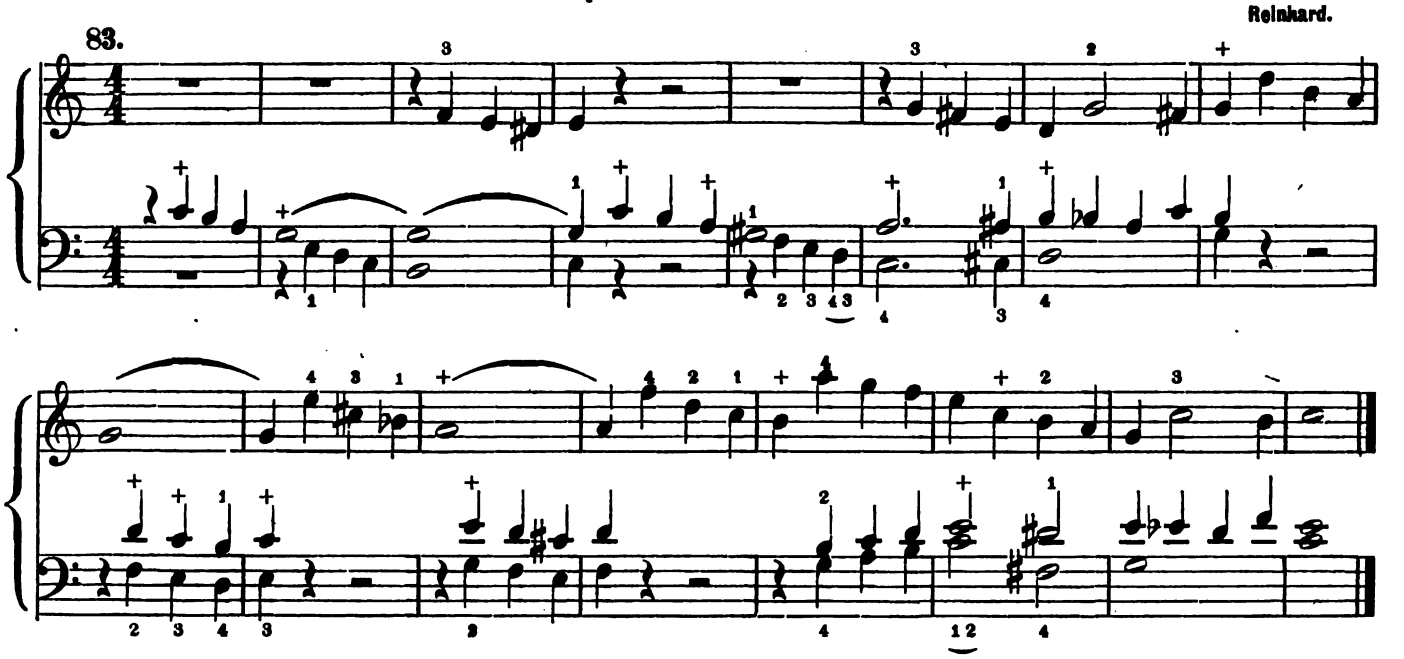
82.



Two parts for the left hand.

83.

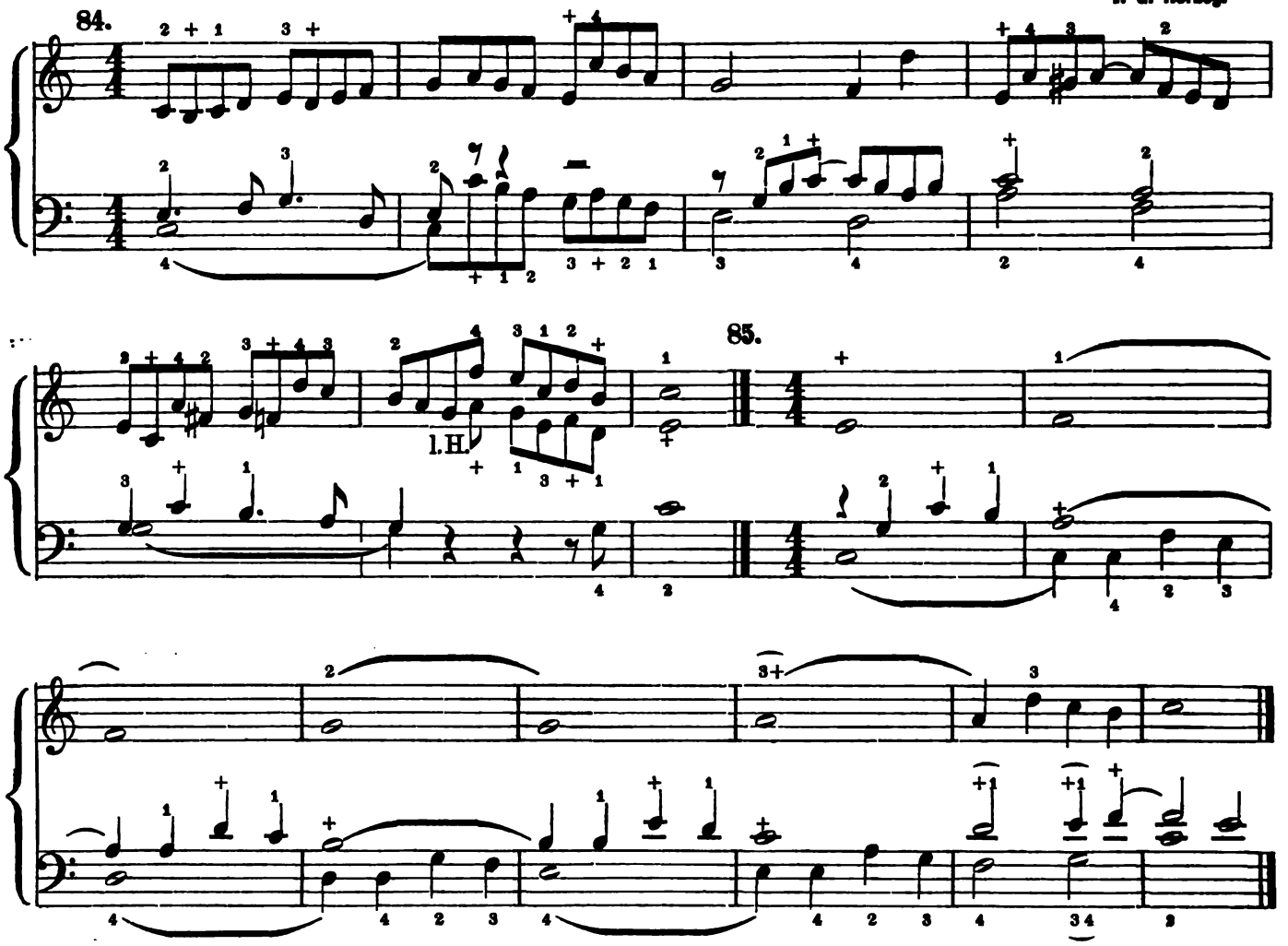
Reinhard.



Observe the extension and contraction of fingers in No. 84.

J. G. Herzog.

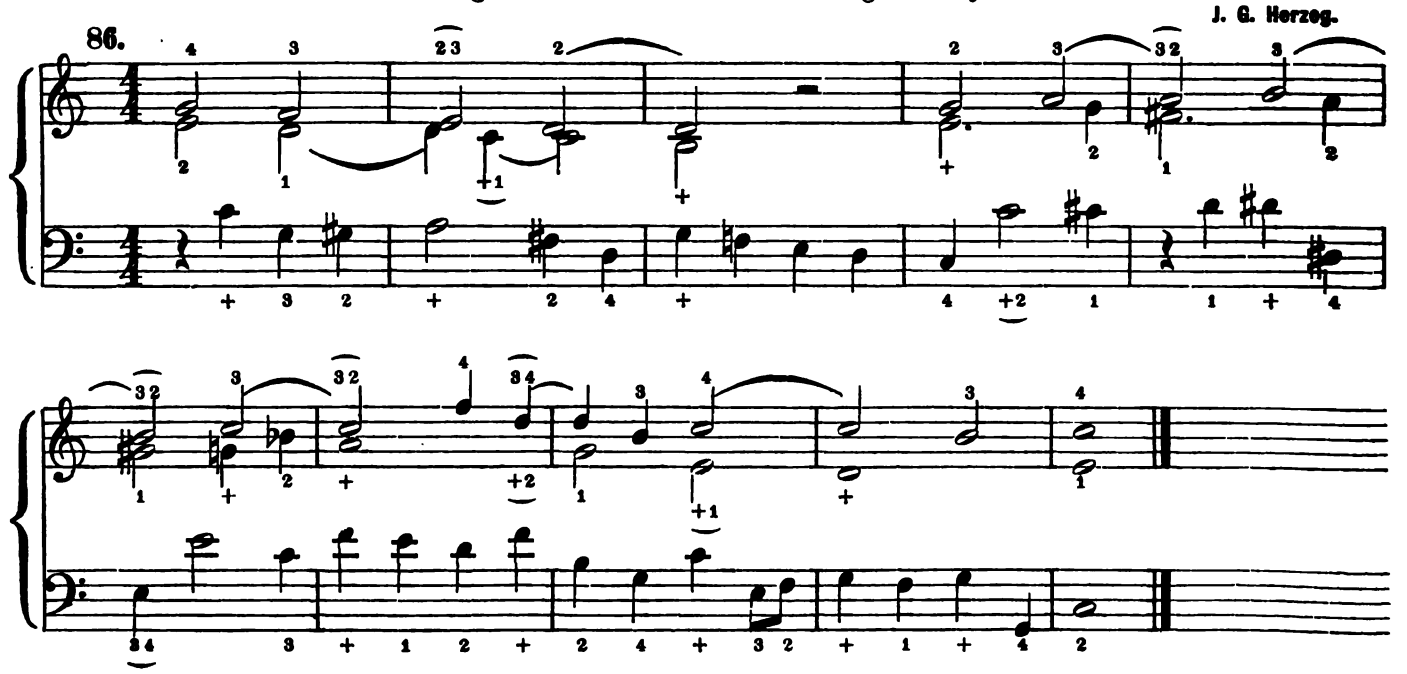
84.

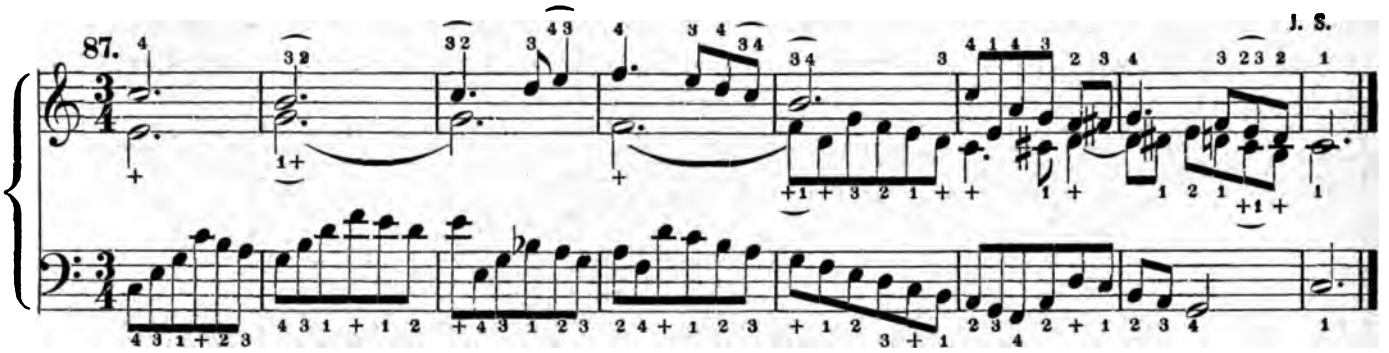


Substitute one finger for another without allowing the key to rebound.

J. G. Herzog.

86.





§. 20.

The Minor Scale

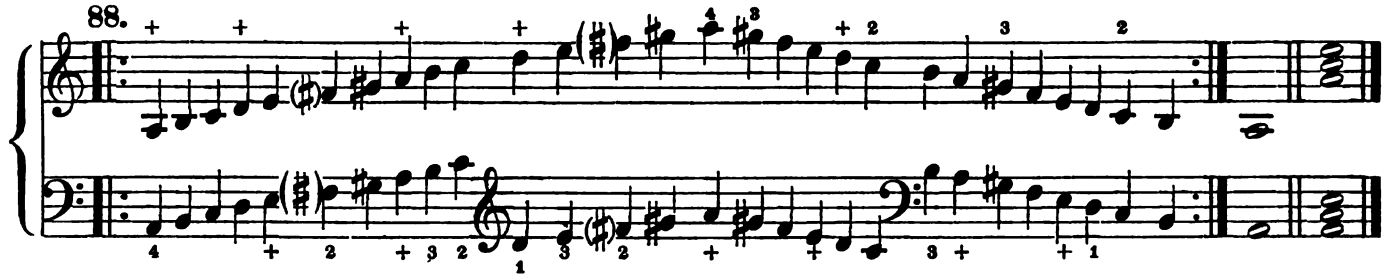
is distinguised from the major scale by the different position of its semitones. Every major scale has its parallel minor scale, the tonic of which is found a tone and a semitone ($1^1/_2$ tones) below the tonic of the major scale. The semitones of the diatonic minor scale are from the 2^d to the 3^d and from the 5th to the 6th degrees. Hence the degrees of the minor scale, parallel to *C*-major, are:

1	$^1/_2$	1	1	$^1/_2$	1	1
a,	*b,*	*c,*	*d,*	*e,*	*f,*	*g,*	*a*
1,	2,	3,	4,	5,	6,	7,	8.

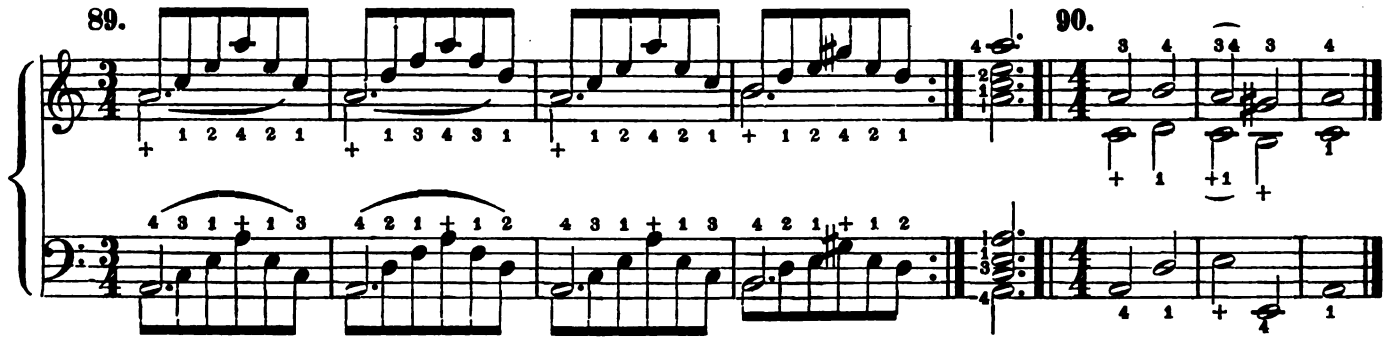
Moreover, we distinguish between the harmonic and the melodic minor scale; the former has the 7th degree of the diatonic scale sharped, thus containing three semitones on the 2—3, 5—6 and 7—8 degrees. The latter has the 6th and 7th degrees sharped, but only when ascending; descending, it equals the diatonic scale.

The following scale is to be playsd in a threefold manner:

1st, without any sharp = the diatonic minor scale.
2dly, with $g\sharp$ only = the harmonic minor scale.
3dly, ascending with $f\sharp$ and $g\sharp$, descending without any sharp = the melodic minor scale.



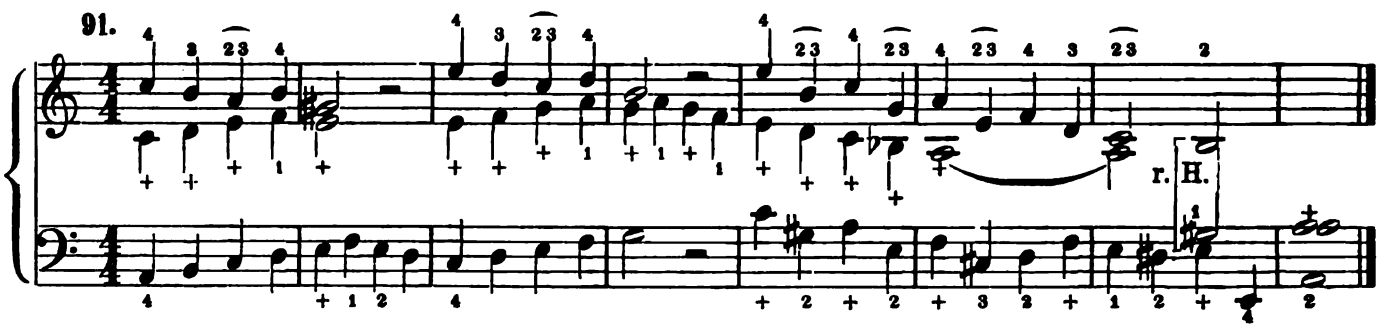
The tonic, third, and fifth of the minor scale are the constituents of the Minor Triad, hence of *A*-minor the constituents are *a*, *c*, and *e*.



Compositions founded on the *A*-minor scale, are said to be written in *A*-minor.

Note the slide of the thumb in the middle part of the following exercise and endeavor to make it as closely and smoothly as possible. — The $g\sharp$ in the second last bar must be played with the right hand,

which is indicated by a brackets and the letters r. h. = right hand. The small *a* in the last bar must likewise be played with the right hand. Both notes are transferred to the lower staff to avoid the use of ledger lines.

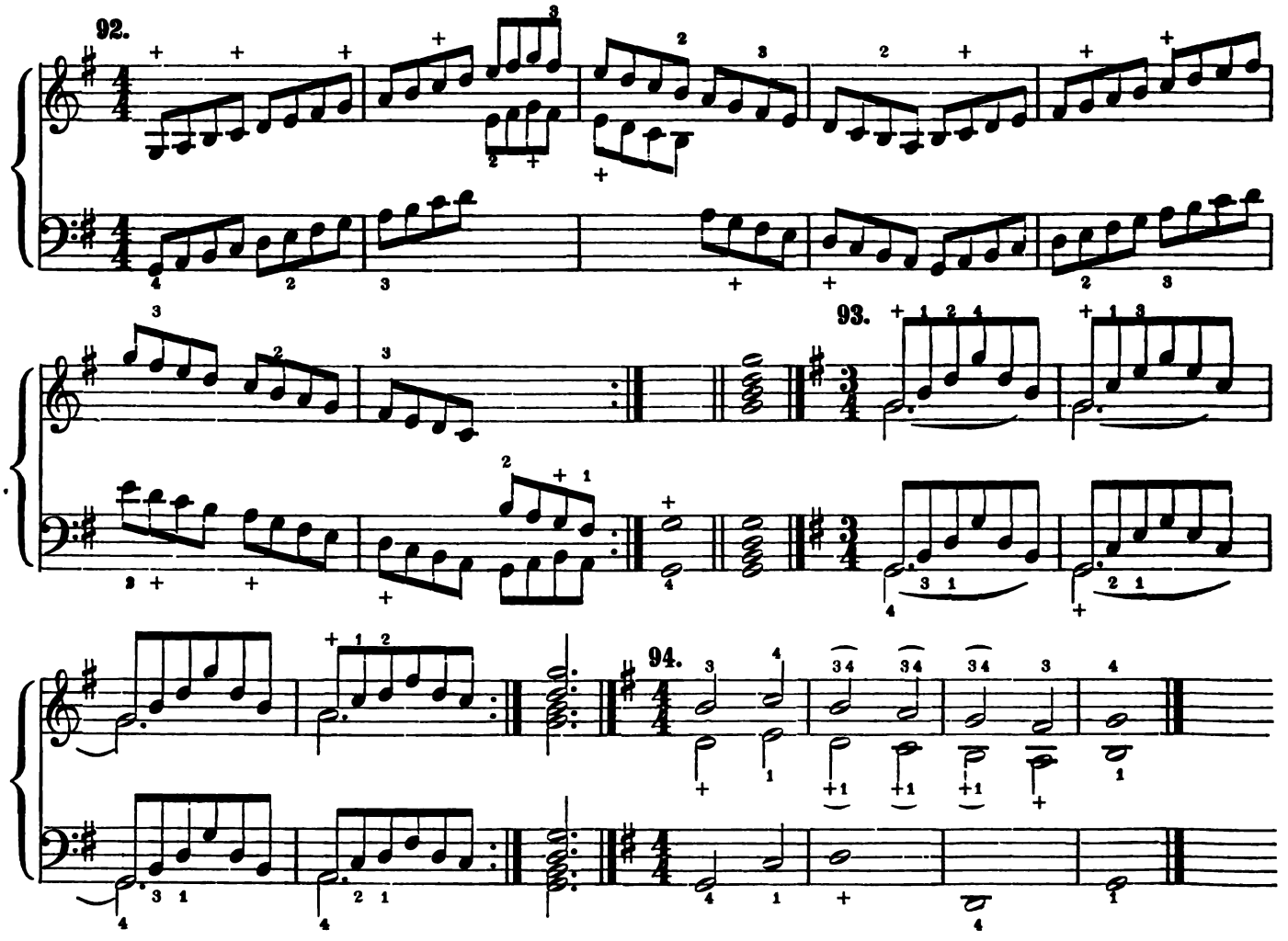


§. 21.

Transposition of the Scale.

Both the major and minor scales may be begun on any one note, in other words, they may be transposed to any pitch. Yet, the tonic being once fixed, the different intervals must be conformed to those of the primitive scales of *C*-major and *A*-minor. But this can be effected only by sharping and flatting certain notes, which are pointed out by the signature (♯ or ♭) at the beginning of a piece. The sharps or flats, forming the signature, influence all notes of the same name throughout the whole piece, unless they are recalled by a natural ♮.

The signature of the *G*-major scale is one ♯.



A. G. Ritter.

95.

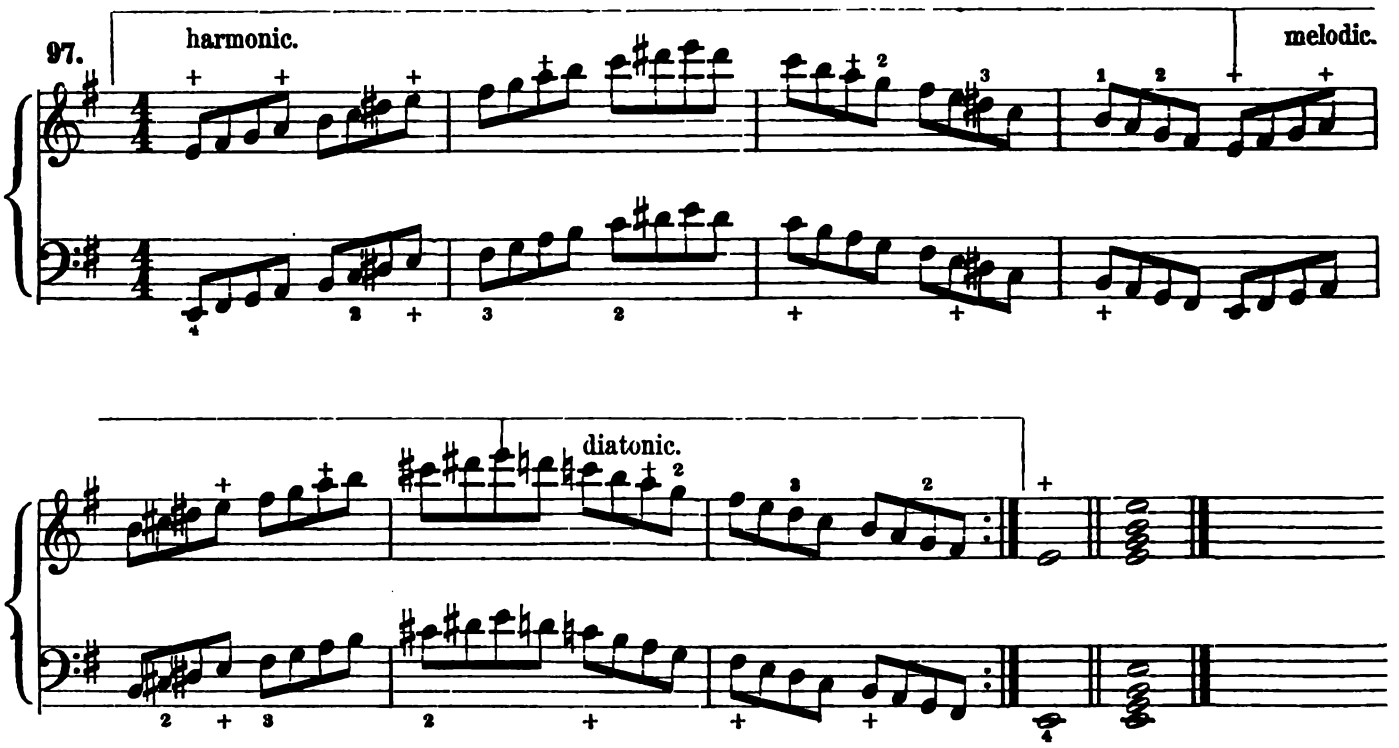
r. H.

Reinhard.

96.

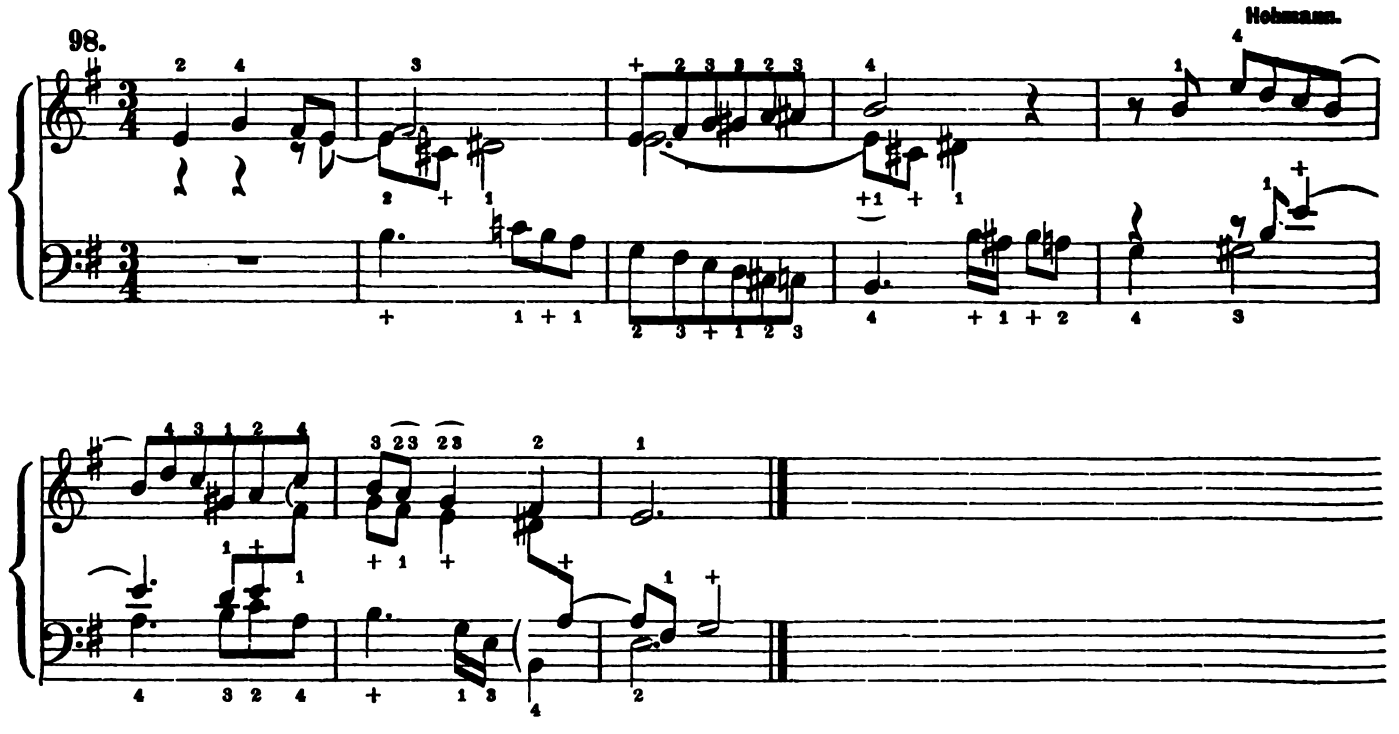
The minor scale parallel to *G*-major is *E*-minor, which is given in the next exercise in its three forms: harmonic, melodic, and diatonic. Let the pupil practise this and all subsequent scales with fluent evenness and correct fingering.

97.



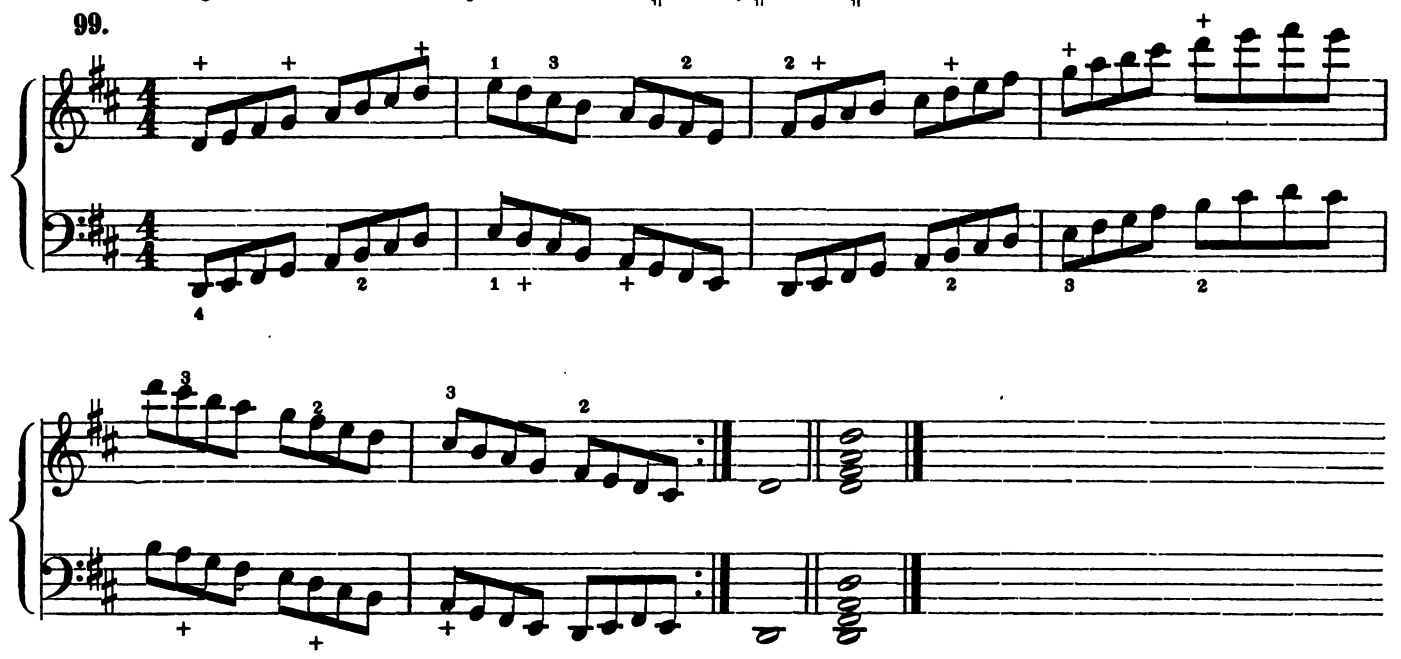
In case that the parts assigned to one hand are too far apart or rather inconveniently arranged, the other hand will supply the deficiency; e. g. the middle part of the 5th bar in the following piece is played with the left hand. The same occurs in the two last bars.

98. Hohmann.



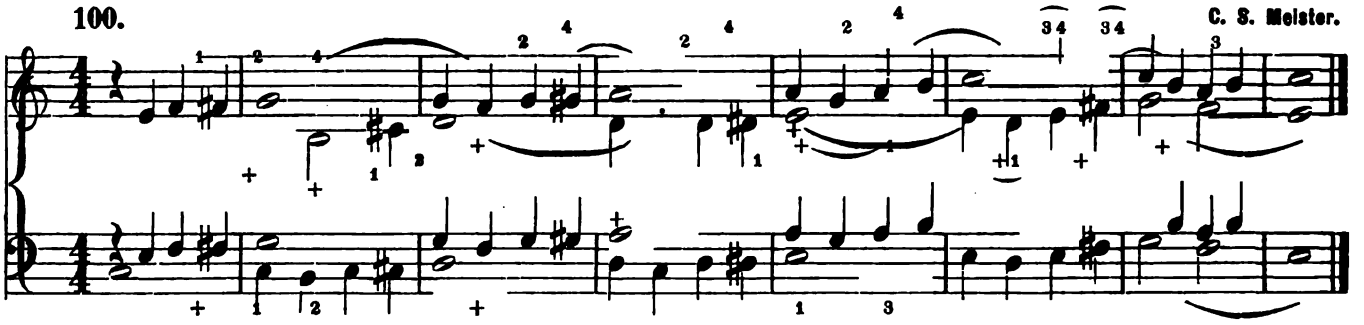
The signature of the *D*-major scale is 2 ♯, viz. *f*♯ and *c*♯.

99.



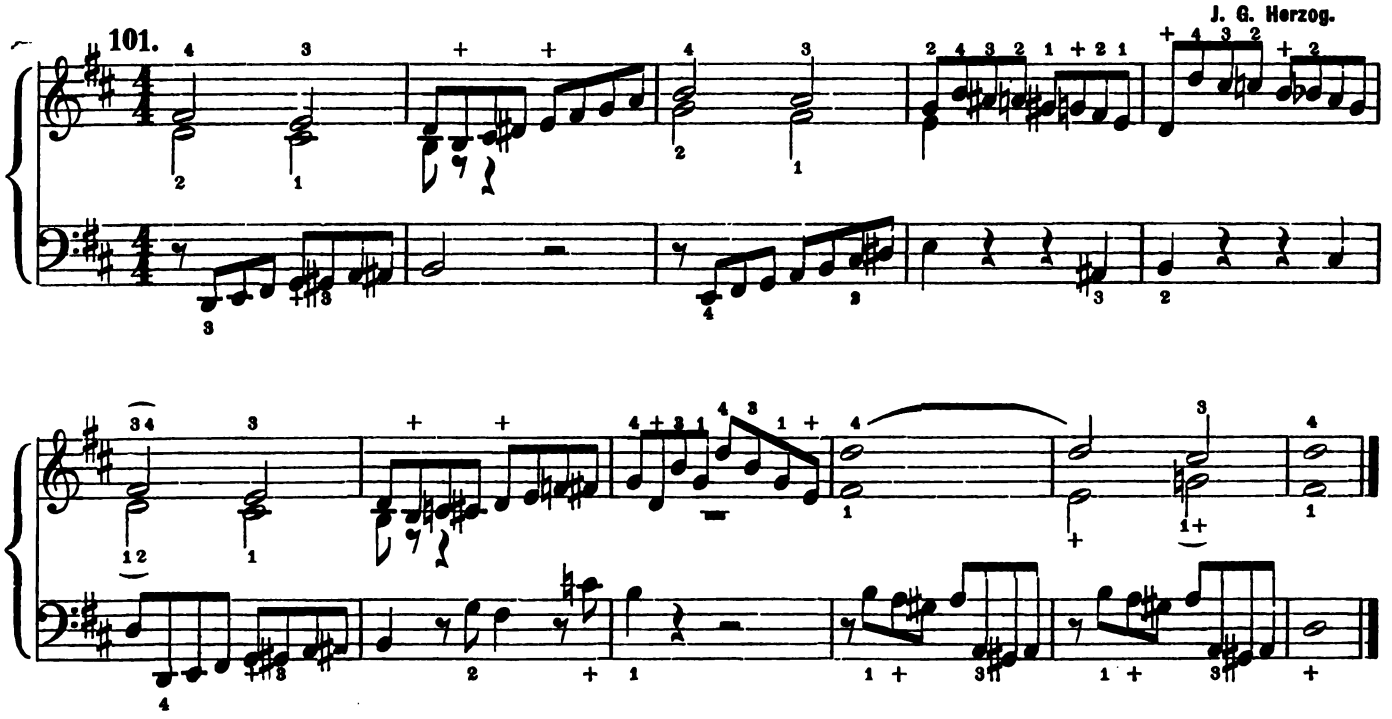
100.

C. S. Meister.



101.

J. G. Herzog.



The minor scale parallel to *D* major is *B* minor.

102. harmonic. melodic.

diatonic.

103. J. S.

Before continuing the scales which have sharps for their signature, we put in those having one ♭ and 2♭. The signature of the *F*-major scale is one ♭, viz. *b*♭.

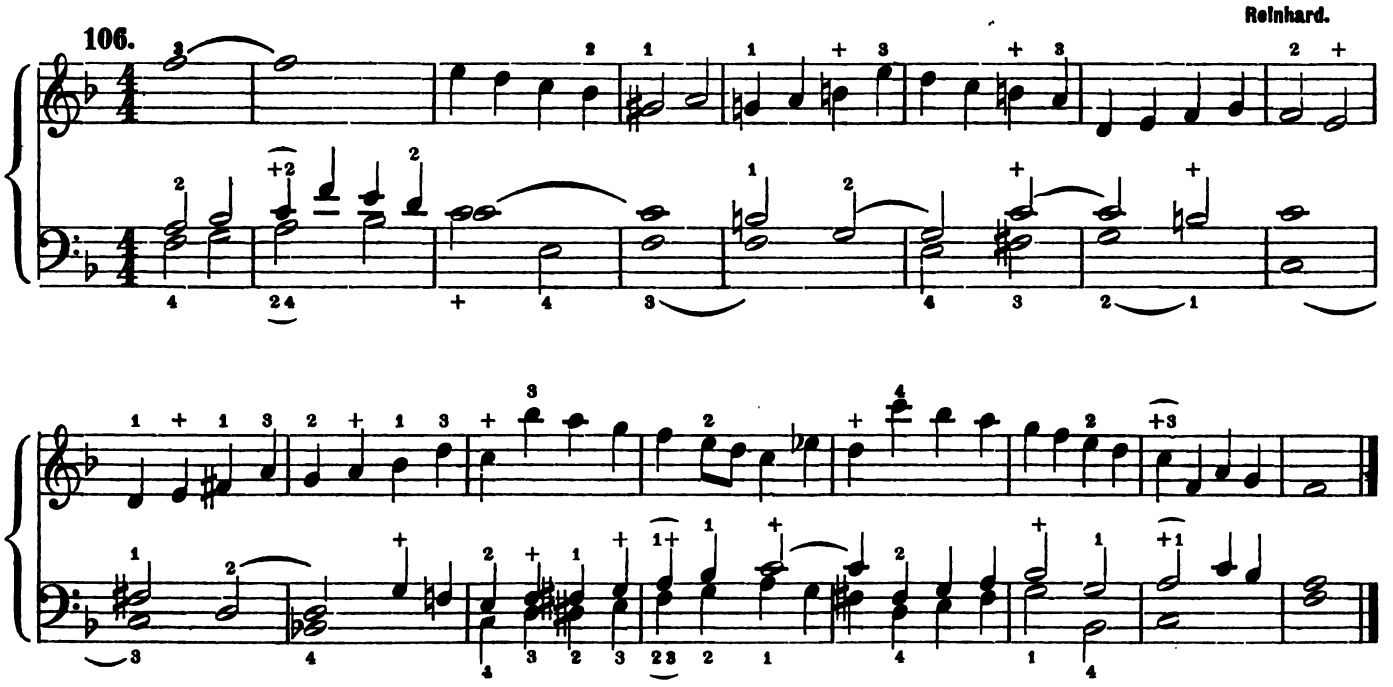
104.

Observe the slide of the same finger from a lower to an upper key in the following exercise:

105. J. G. Herzog.

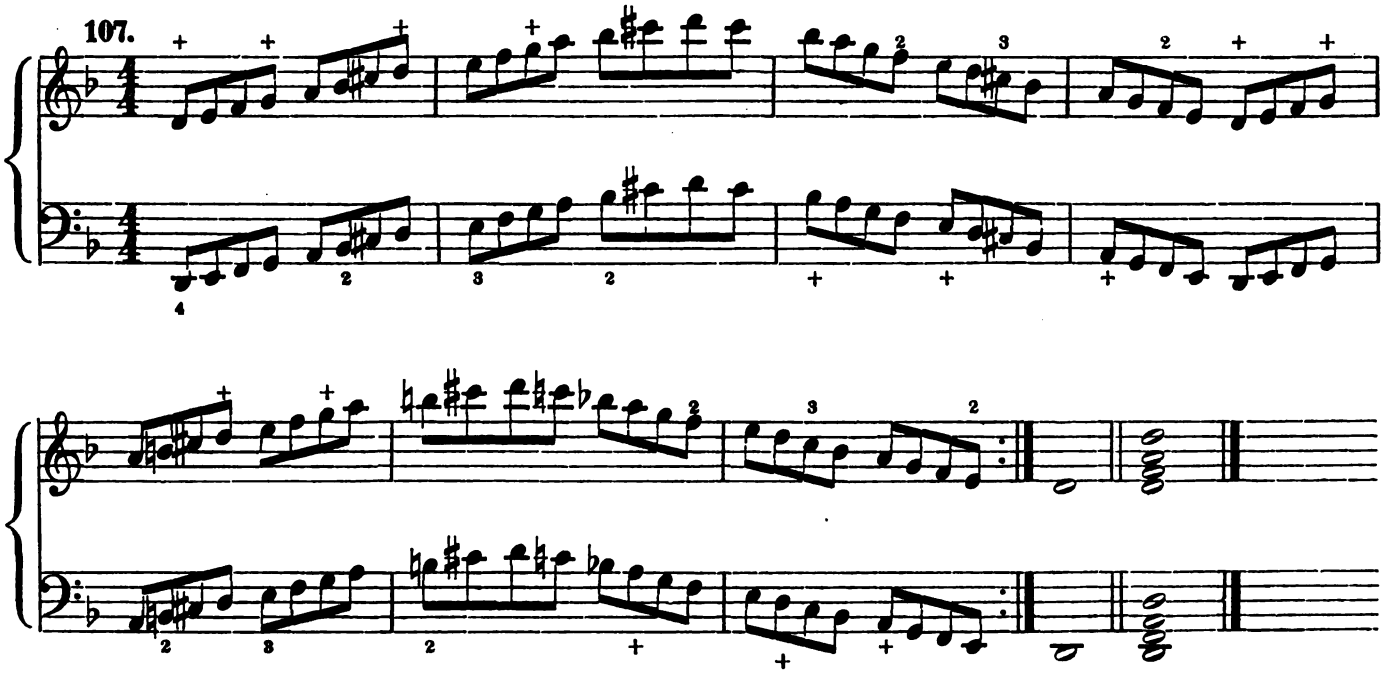
Reinhard.

106.



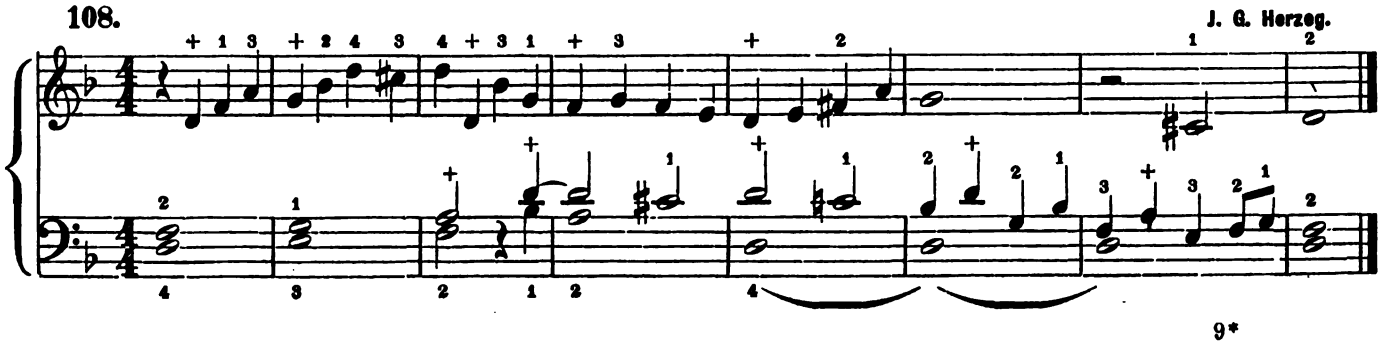
The minor scale parallel to *F*-major is *D*-minor.

107.



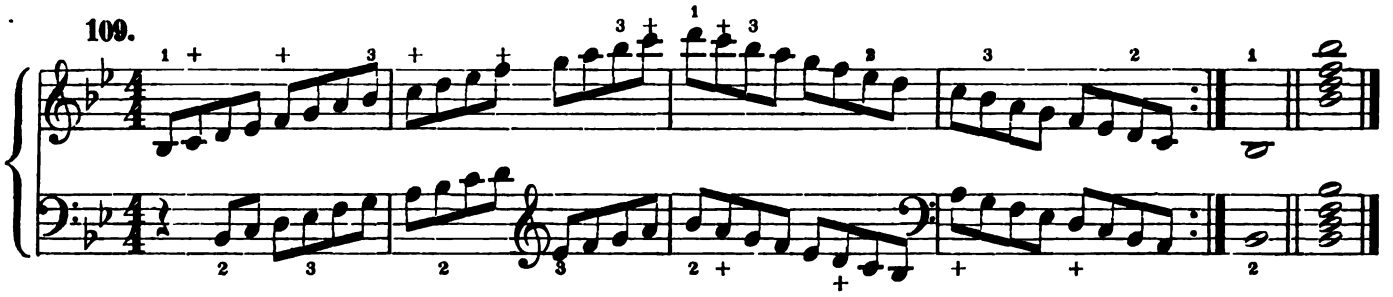
108.

J. G. Herzog.



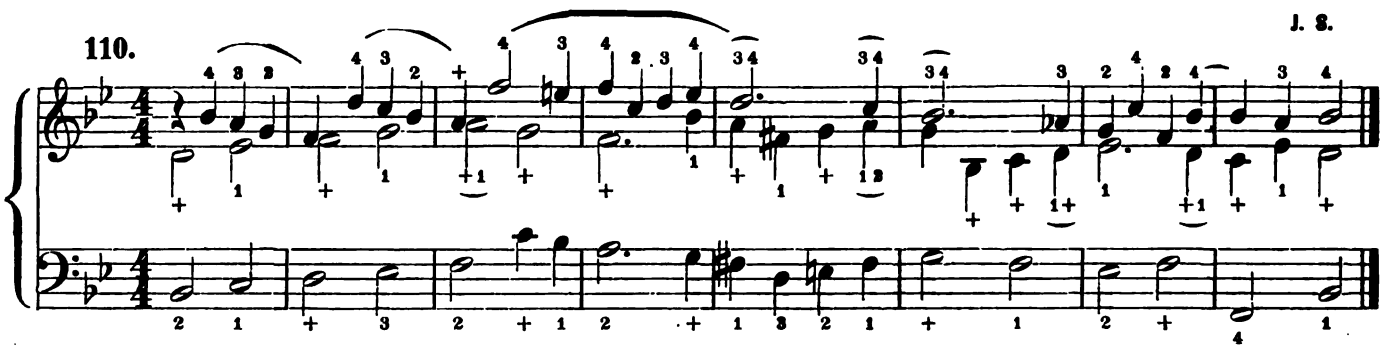
The signature of the *B♭*-major scale is two ♭, viz. *b♭* and *e♭*.

109.



110.

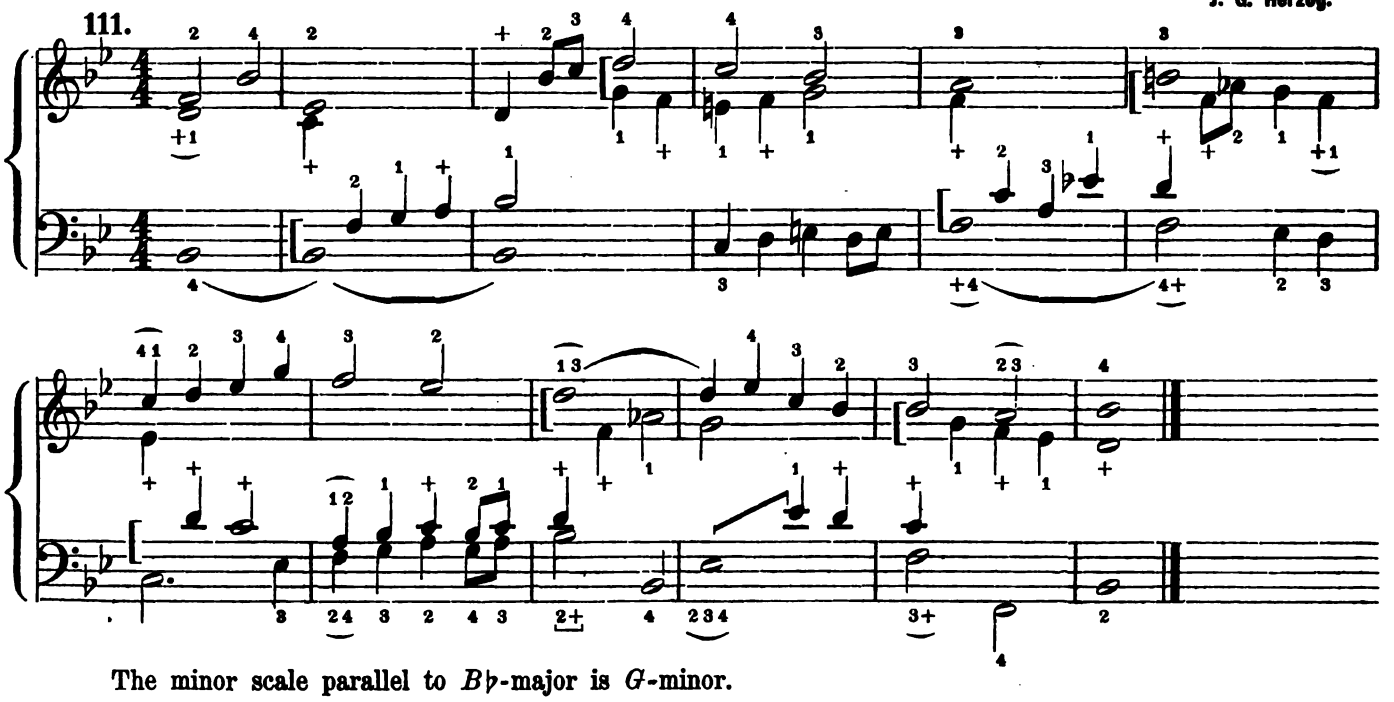
J. S.



The following piece shows again, how the middle part must be played by the right hand and left hand alternately.

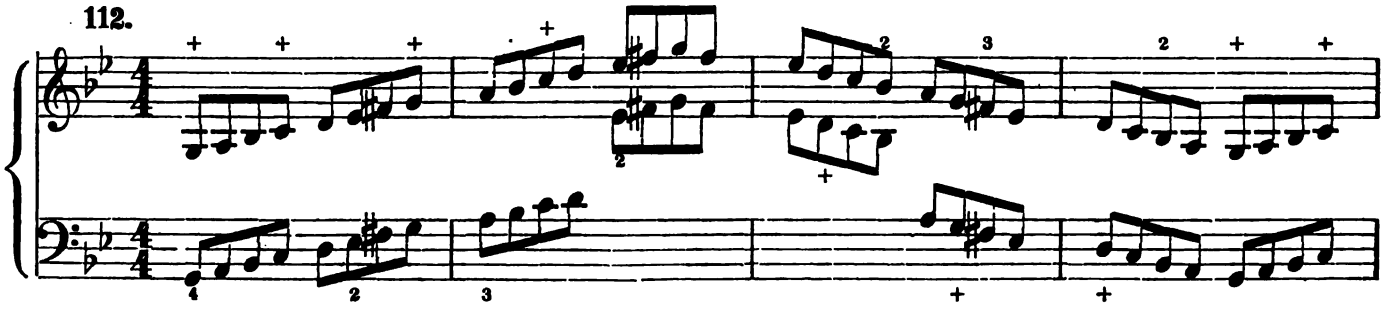
J. G. Herzog.

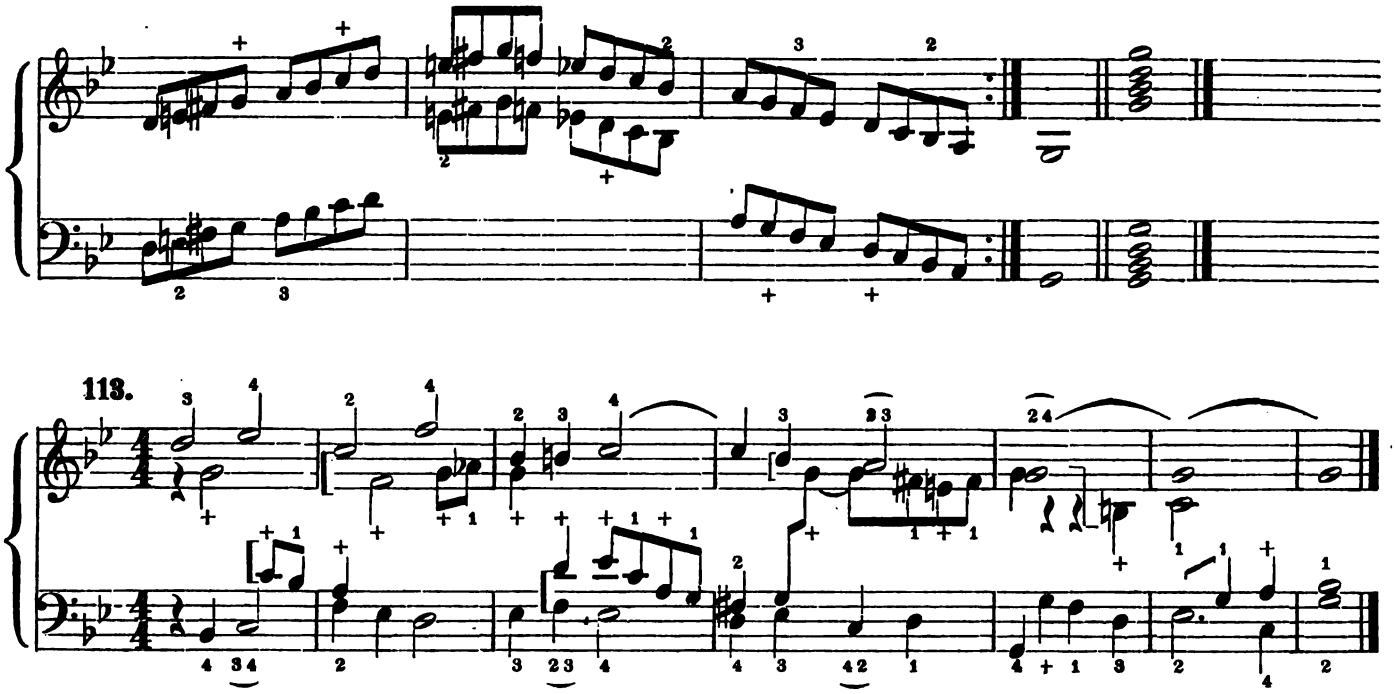
111.



The minor scale parallel to *B♭*-major is *G*-minor.

112.

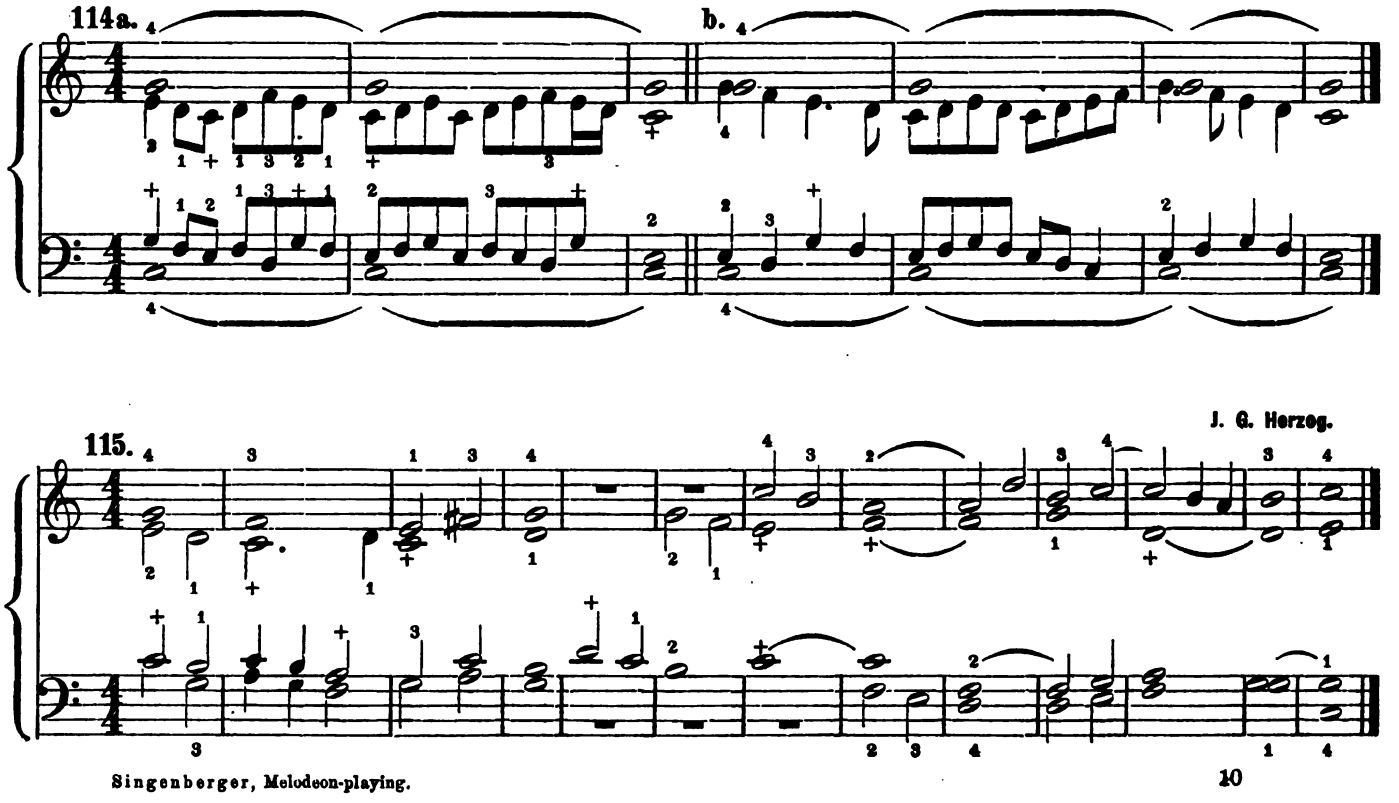




§. 22.

Four-part exercises.

The four parts of a piece are commonly known by the four ranges of the human voice; hence the uppermost part is called Soprano or Treble, the second Alto, the third or the upper one in the lower staff Tenor and the fourth Bass. Each hand is to play two of these parts. The Treble and Tenor-notes have their lines of duration marked upward, the two other parts downward.



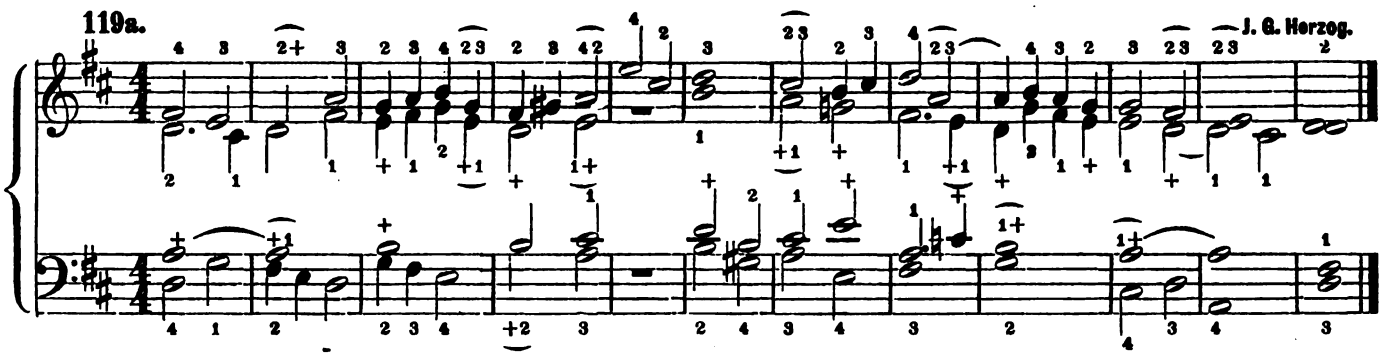
116. Fr. Schneider.

117. J. G. Herzog.

118. H. Oberhoffer.

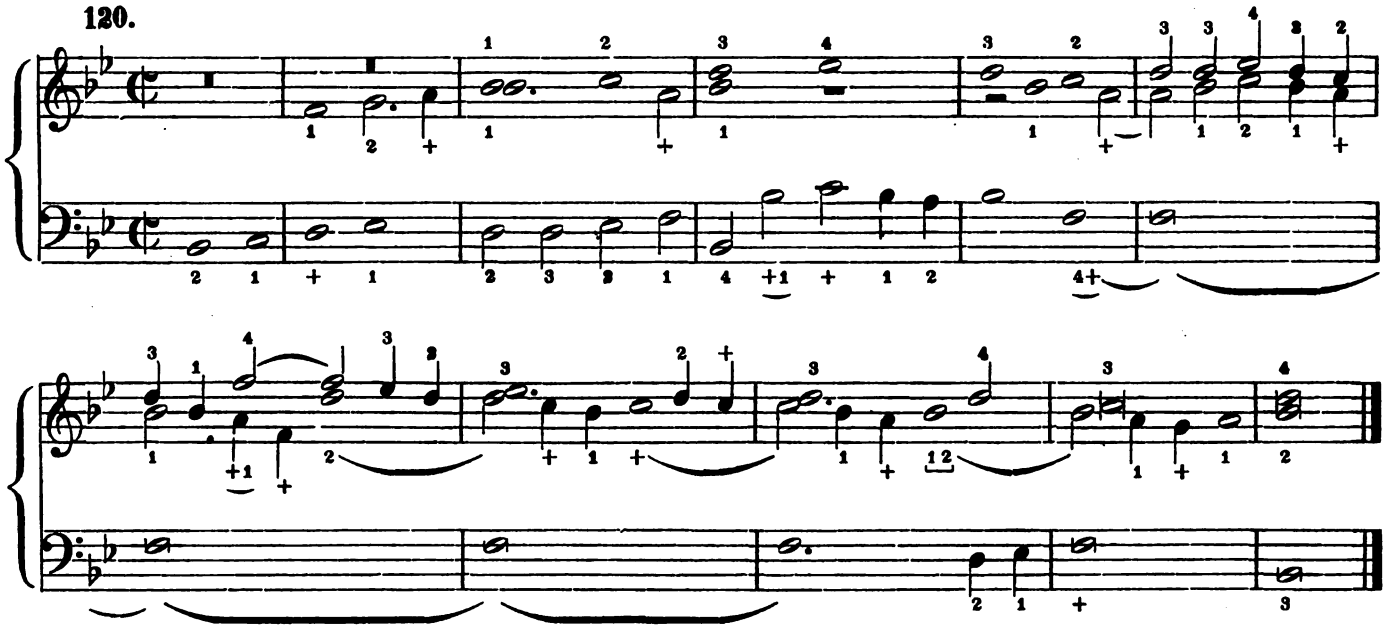
119.

119a.



Count 4 minims in the following exercise, one for each. Observe also the ties in the final bars.

120.



§. 23.

Dynamics. Dynamical Signs.

The notes indicate only the pitch and duration of tones; their different degrees of force, however, which are called dynamics, are indicated by special signs called dynamical signs. These signs must be considered as an essential part of a composition, without which it is impossible to perform a piece with the proper expression. Let the pupil, therefore, study the meaning of the following dynamical signs, which occur most frequently:

p = *piano* = with a soft or low sound. *f* = *forte* = with a loud sound.
pp = *pianissimo* = with a sound softer than piano. *ff* = *fortissimo* = with a sound louder than forte.
mf = *mezzo forte* = with a moderately loud sound. *pf* = *poco forte* = with a sound louder than piano.
rf = *rinforzando* = with force and emphasis on a single tone; the same is expressed by marcato.
sf = *sforzando* = a higher degree of *rf*.
cresc. = *crescendo* (<) = with a gradual increase of volume.
decresc. = *decrescendo* (>) = with a gradual decrease of volume.
dim. = *diminuendo* = with a gradual decrease to *pp*.
< > = *messa di voce* = with a gradual increase followed by a gradual decrease.
morendo or *smorzando* = dying away.
perpendoso = losing itself (the tone).
cal. = *calando* = growing slower and softer.

Besides these terms also the following words are often used to modify the performance:

Amabile = lovely, pleasing.
Animato = spirited.
Con brio = with fire.
Dolce = softly, sweetly.
Risoluto = firmly.
Pomposo = grand.
lamentoso = plaintively.
funebre = gravely.
Cantabile = in a melodious, flowing style.

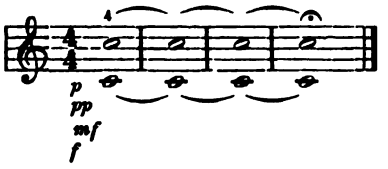
These various degrees of force in music are to the ear that which light and shade in painting are to the eye. It requires indeed great care and patience to give due attention to this variety of dynamical degrees, yet, by neglecting them we deprive music of its beauty and efficacy.

The following directions are to show how the pupil ought to perform a piece dynamically correct.

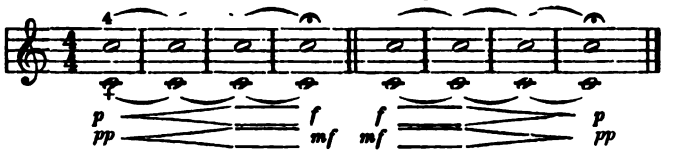
1. A fast movement of the pedals produces a loud tone, a slow movement a soft tone. Add to this, that the playing of a passage consisting of full chords requires a greater quantity of air and consequently a fast movement of the pedals.

2. The *Crescendo* is produced by moving the pedals gradually faster; the *Decrescendo*, by moving the pedals gradually slower.

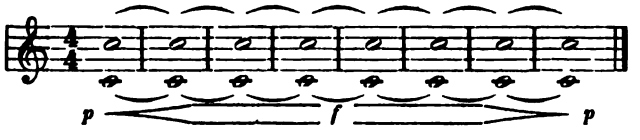
Most of the Amercan melodeons have a socalled swell, which is attached above the pedals as high as the knee of the player. Upon pressing the knee against the swell, the volume of the tone is gradually increased, provided that, at the same time, the pedals are moved faster. The proper use of the swell requires careful exercise, as every pressure of the knee more or less strong produces at once an audible change in the volume of tone. Therefore, the pupil must try and try again to move the pedals and the swell in such a manner, that a smooth and even tone is produced. For this reason, the pressure on the swell as well as on the pedals must be quiet and even, and it must he repeated fast or slow according to the required volume of tone. This exercise must be repeated again and again, until the pupil is able to sustain a chord in all degrees of force as long as he wants. — Begin with playing the following notes first *p*, then *pp*, *mf*, *f*.



Then try the *crescendo* and *decrescendo* in the following manner:

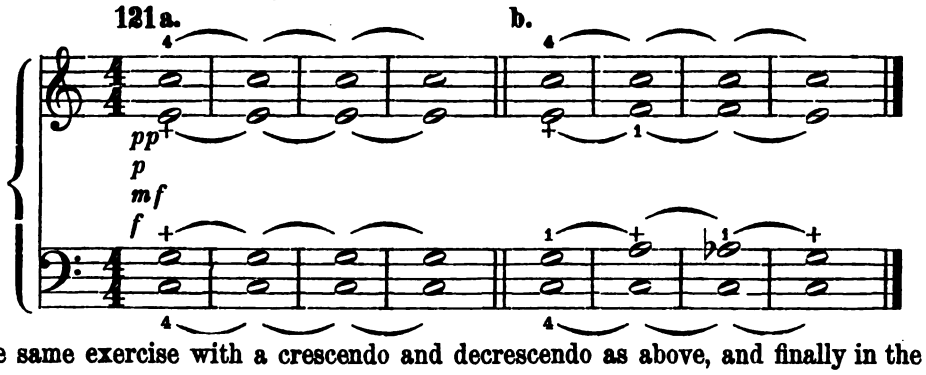


Both exercises combined:

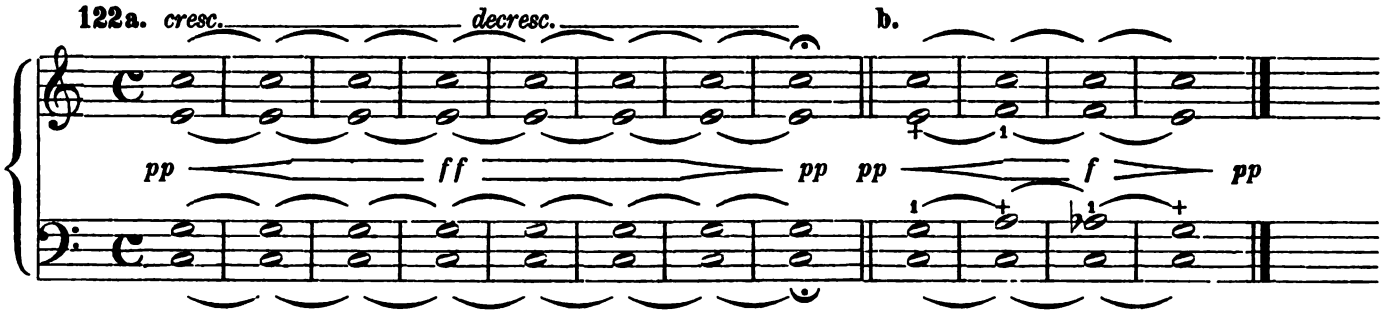


Next play the following chords *pp*, *p*, *mf*, *f* and sustain the same force of tone.

121 a. b.



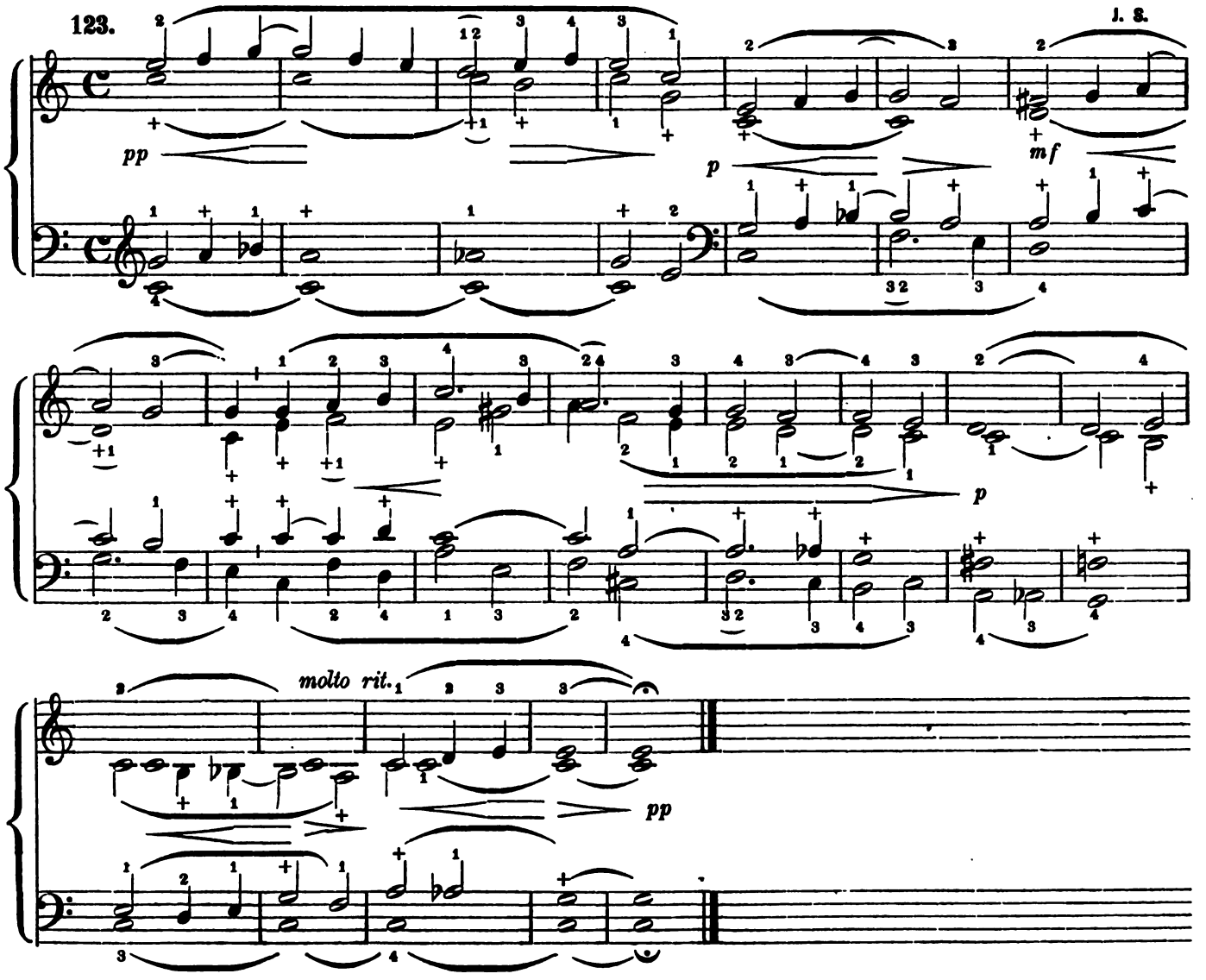
Repeat the same exercise with a crescendo and decrescendo as above, and finally in the following manner:

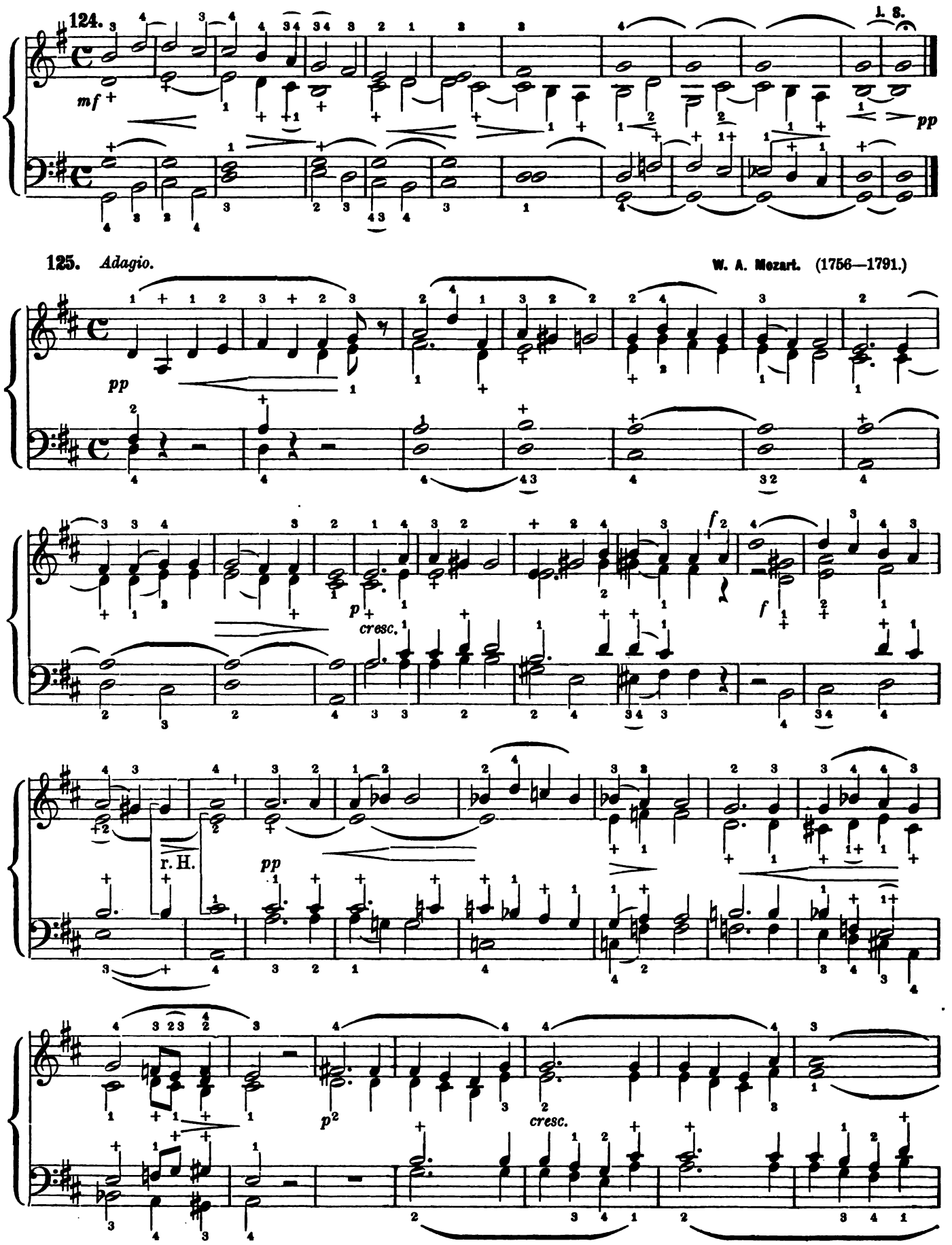


Now, let the same exercise be repeated with some additional stops and finally with all stops. Many melodeons, principally larger ones, are furnished with a mechanism similar to the swell on the opposite side. It yields also to a pressure of the left knee and thus opens all registers at once, while the stops remain untouched. Such a mechanism is called Grand Organ. Other instruments have a special stop for the same purpose

It would be well to repeat the previous exercises with an application of dynamical signs, as they are given in the subsequent pieces.

It may not be superfluous to remark here, that the use of the swell should not be turned into an abuse by applying it constantly and without any reason whatsoever. That would be mawkish affectation, a style of playing which means nothing and disgusts the hearer, especially during divine service. A judicious observance of dynamics infuses, as it were, a soul into the lifeless notes, and therefore, it cannot be called sentimentality.




124.
mf
pp
125. Adagio.
W. A. Mozart. (1756—1791.)
pp
p
cresc.
f
f
r. H.
pp
p2
cresc.

pp *cresc.* *dim.* *p*

2 r. h. *pp* 2 r. h.

126. *Andante.* J. S.

p *pp*

pp dolce. *rit.*

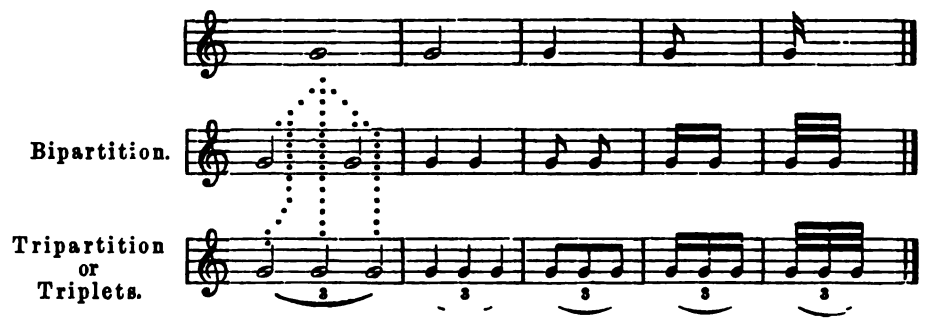
f *ff*

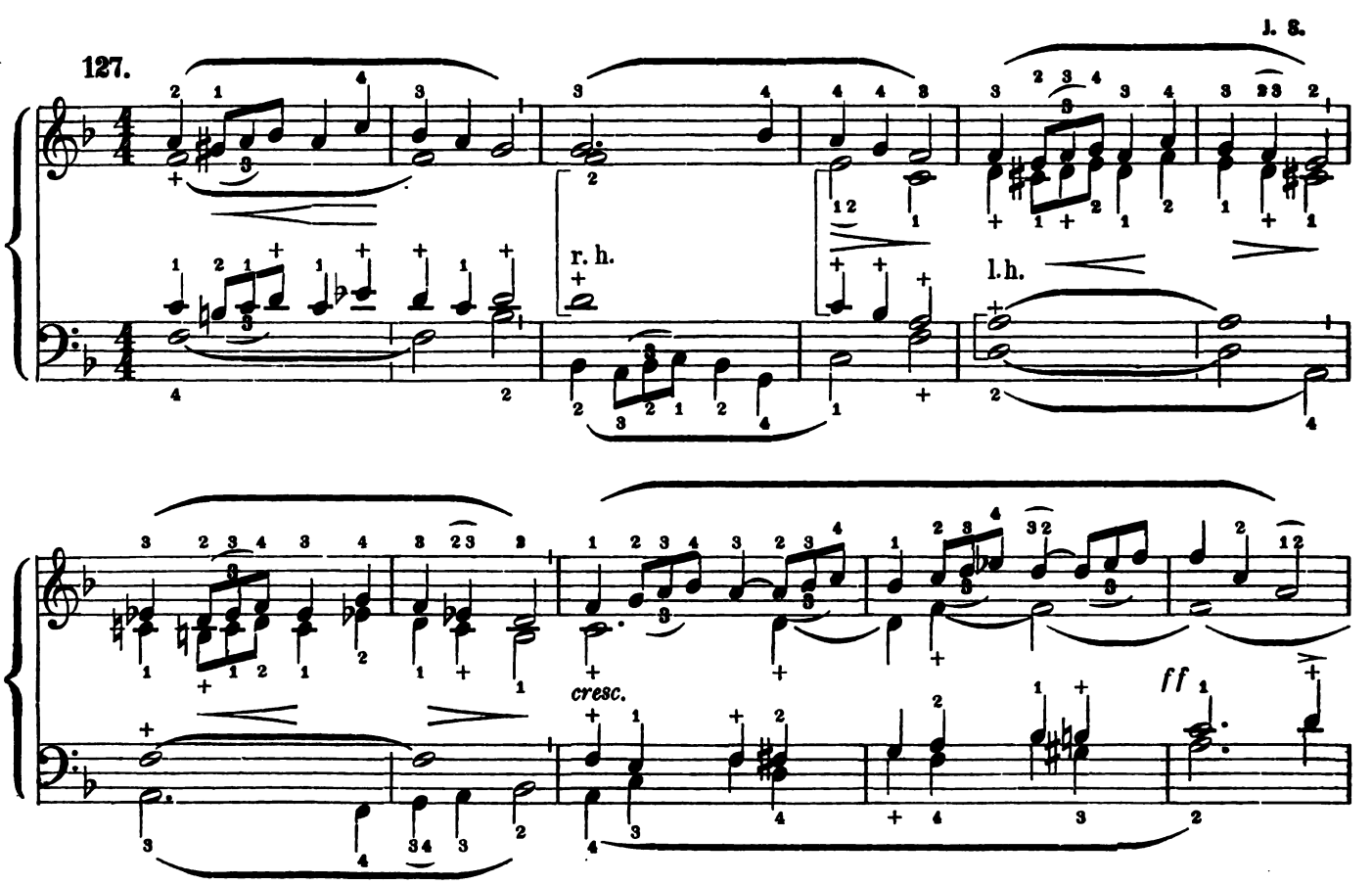
The Comma , or short vertical line |, which, in vocal music, is frequently used as a sign of breathing, is also employed in instrumental music, and indicates that certain notes are to be distinctly separated by a very short interruption, not unlike the pause which a reader makes at a comma in recitation.

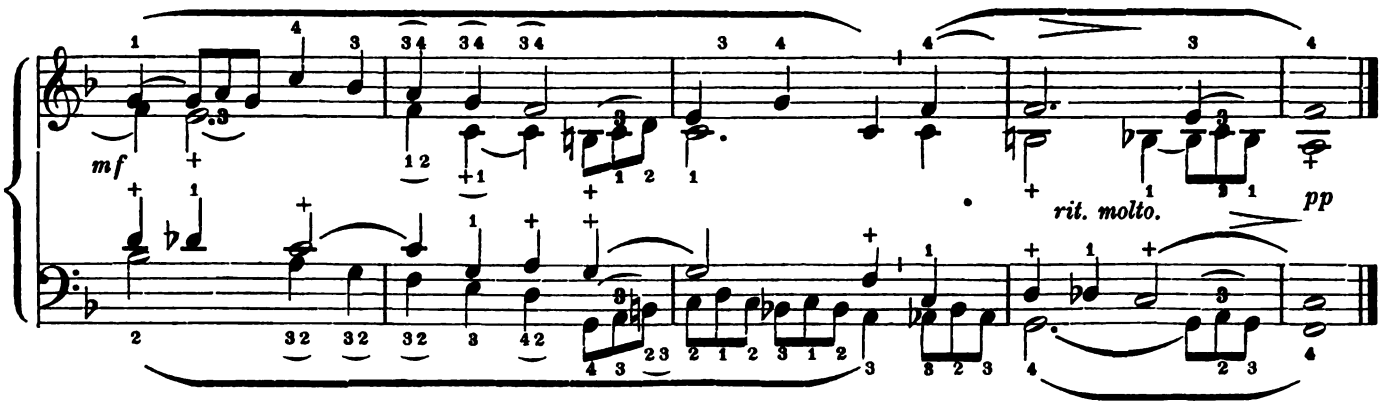
§. 24.

Triplets.

The value of a note has thus far always been divided into two halves, e. g. semibreve (whole) = 2 minims (halves), a minim = 2 crotchets, a crotchet = 2 quavers etc. Yet there exists also a tripartition of a note, e. g. A semibreve = 3 minims, a minim = 3 crotchets, a crotchet = 3 quavers etc. Such groups of 3 notes are called triplets. They are divided according to the value of the notes into triplets of minims, triplets of crotchets, quavers etc. and are indicated by the figure 3 placed above or below such groups of notes. The figure 3 is, however, frequently omitted, since, in most cases, a triplet is easily distinguished from other notes. As to the value, a triplet equals two notes of the same kind or the one, from which it is derived by tripartition.





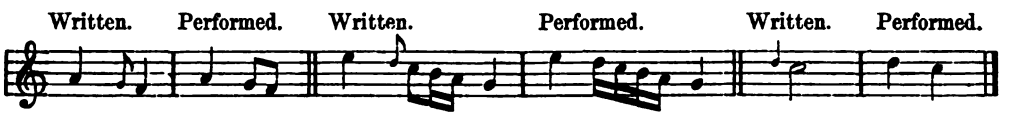


§. 25.

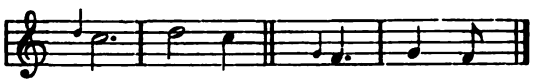
Embellishments.

Although organ-compositions are comparatively seldom ornamented with so-called embellishments, yet the pupil must know the manner of writing and performing them on account of the few which occur.

1. **Appoggiatura,** or leaning note, placed before the principal note and taking half the time of the principal note.

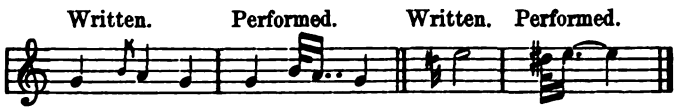


But if the principal note occupies three time-parts, the appogiatura takes two of them.



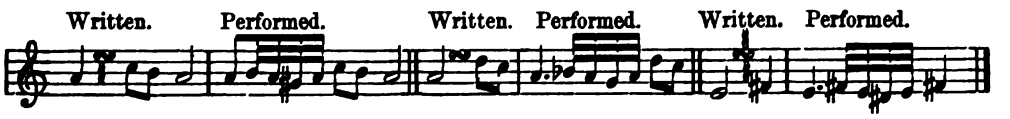
In modern compositions the appoggiatura is usually written out, as it is to be performed.

2. **Acciaccatura,** an embellishment written with an oblique stroke across a small note and performed very quickly.

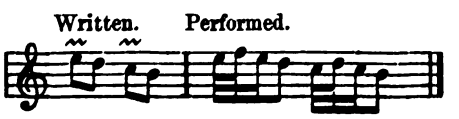


3. **Turn** ∽, indicating an embellishment constisting of the note beside which the character is placed, the note above it and the semitone below it, performed in quick succession.

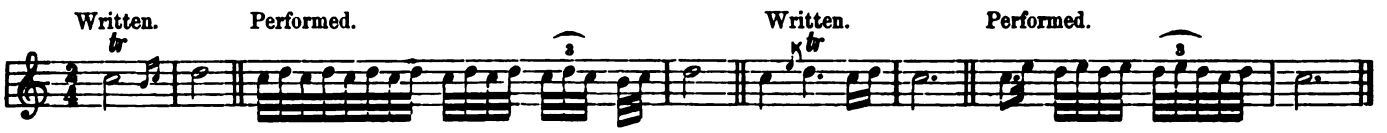
When the note above is flatted, the character is written $\overset{\flat}{\sim}$; when the note below is sharped, it is written $\overset{\sharp}{\sim}$.



4. **Mordente** ∾, consisting of two notes, the first of which is the same as that over which the character is placed and the second a tone or semitone above.

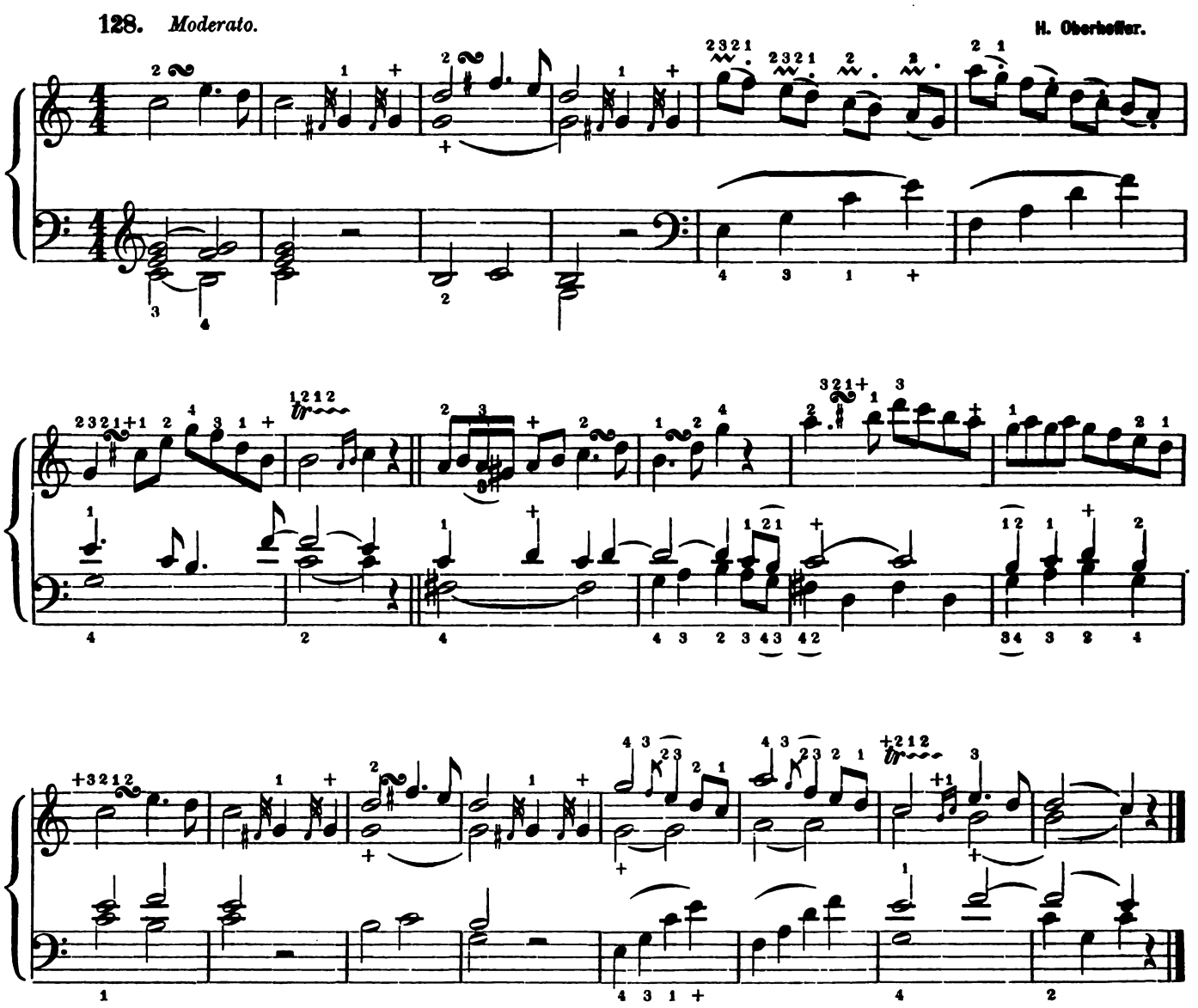


5. **Trill; Shake;** *tr* or *tr*~~~~ — indicating that the note to which it belongs is to be rapidly alternated with the note above; it is terminated by a turn, consisting of the note itself and the next note below.



A ♯ or ♭ or ♮ above the trill (*tr*♯, *tr*♭, *tr*♮) belongs to the note above.

These brief remarks on embellishments or graces will suffice for our purpose. The performance must, of course, be very smooth, distinct and quick; if not, they are anything but embellishments. Special attention must be paid to the precise lifting of the fingers and an even and rapid succession of tones.



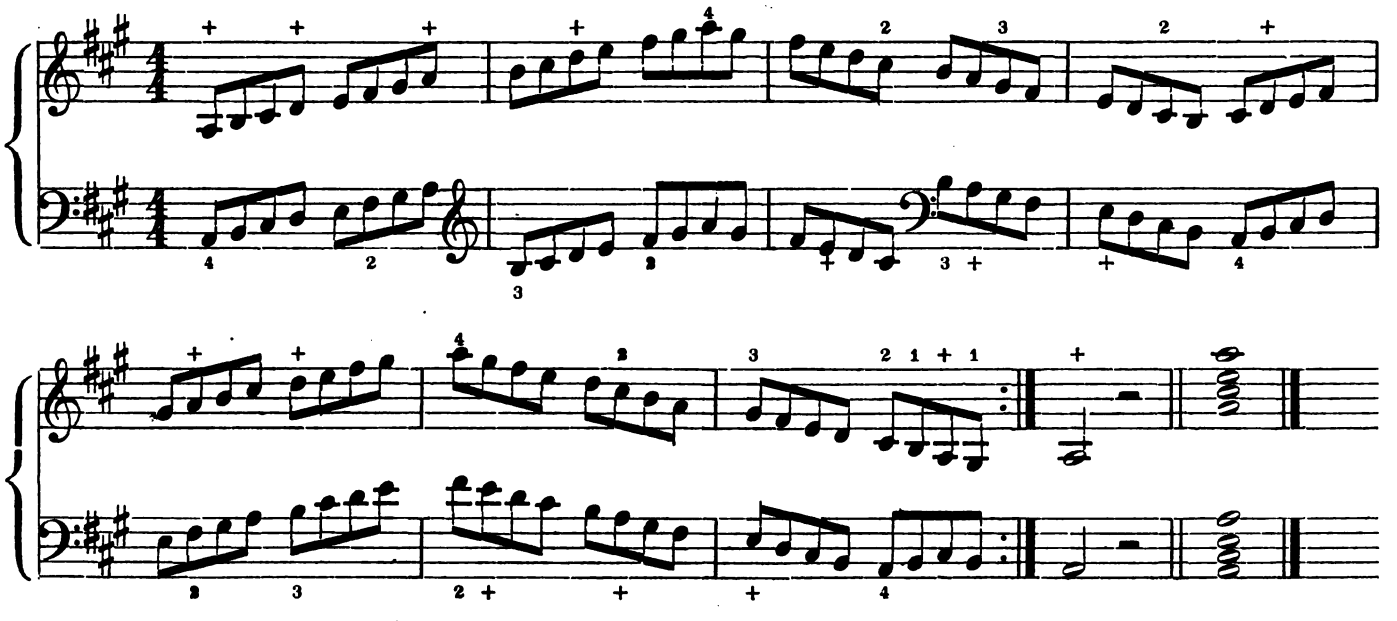
The mark 8va (octava) over a note or series of notes indicates that the notes, over which it is extended, are raised by an octave. If the same mark is placed under the notes, they are lowered by an octave. The term *"loco"* recalls the above mark and indicates that the notes have again their original pitch.

§. 26.

Now, we return to the different transpositions of the major and minor scales, as they succeed one another. Let the pupil practise them together with the repetition of the previous exercises, and before beginning to practise the subsequent pieces of the respective key. A frequent practice of the scales will aid the pupil to surmount the technical difficulties, and to acquire a smooth and even style of playing. Moreover, the scales afford a very useful exercise in regard to dynamics, if, for instance, the ascending scale is performed crescendo, the descending, decrescendo, then again legato or staccato, *p* and *pp*, or *mf* and *f*.

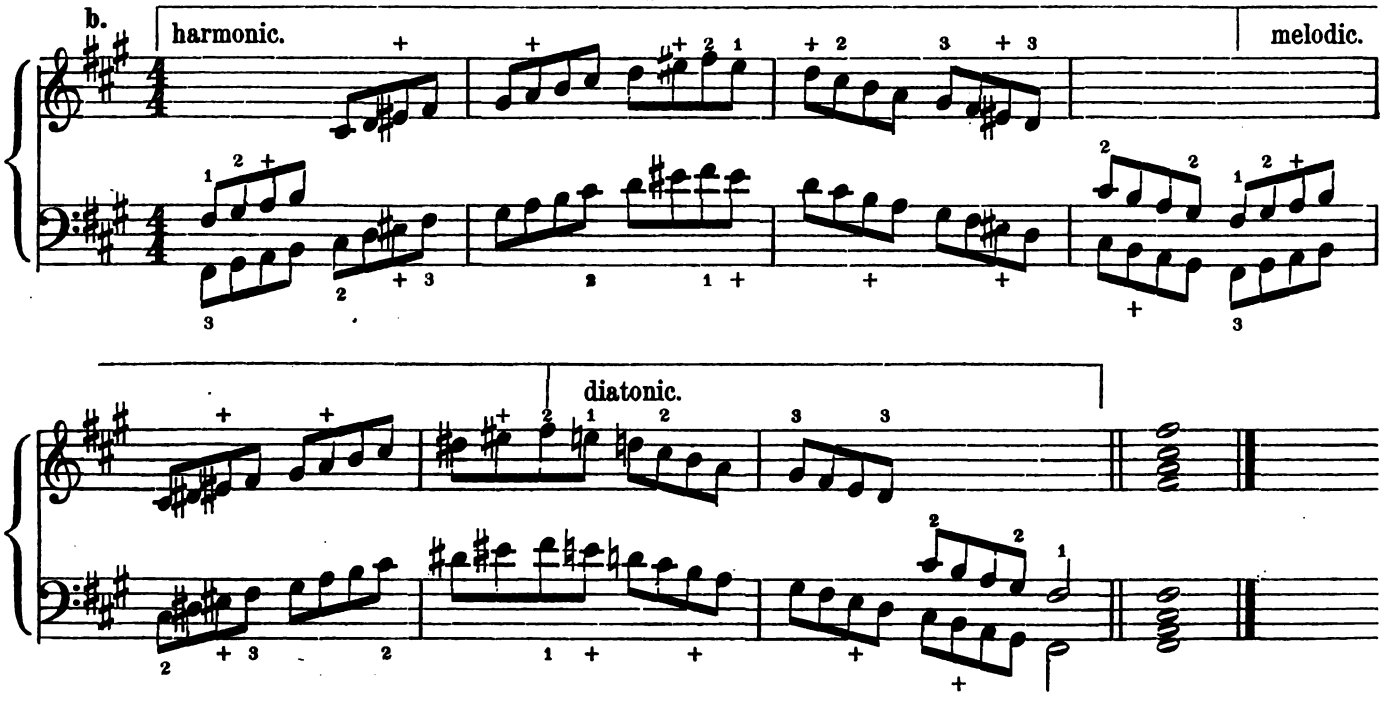
The signature of the *A*-major scale is 3 ♯, viz. *f*♯, *c*♯, *g*♯.

129 a.



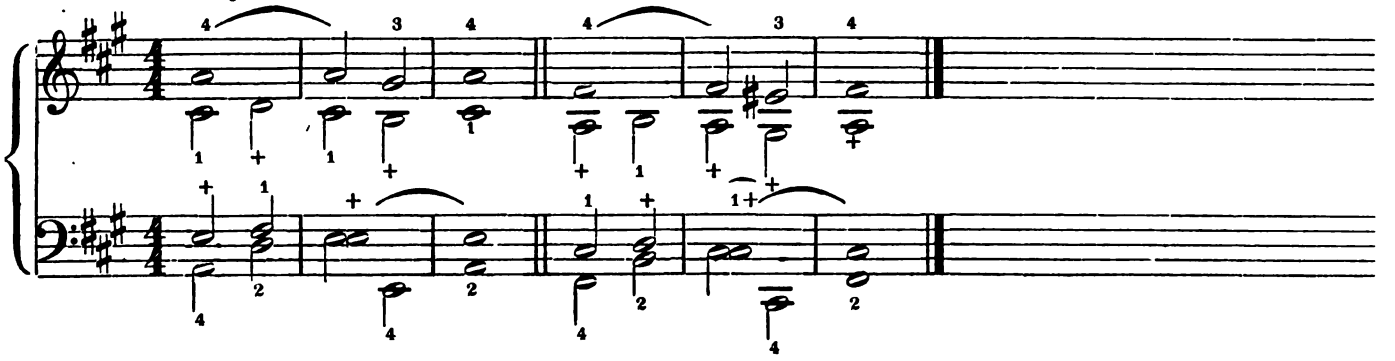
The minor scale, parellel to *A*-major, is *F*♯-minor.

b.



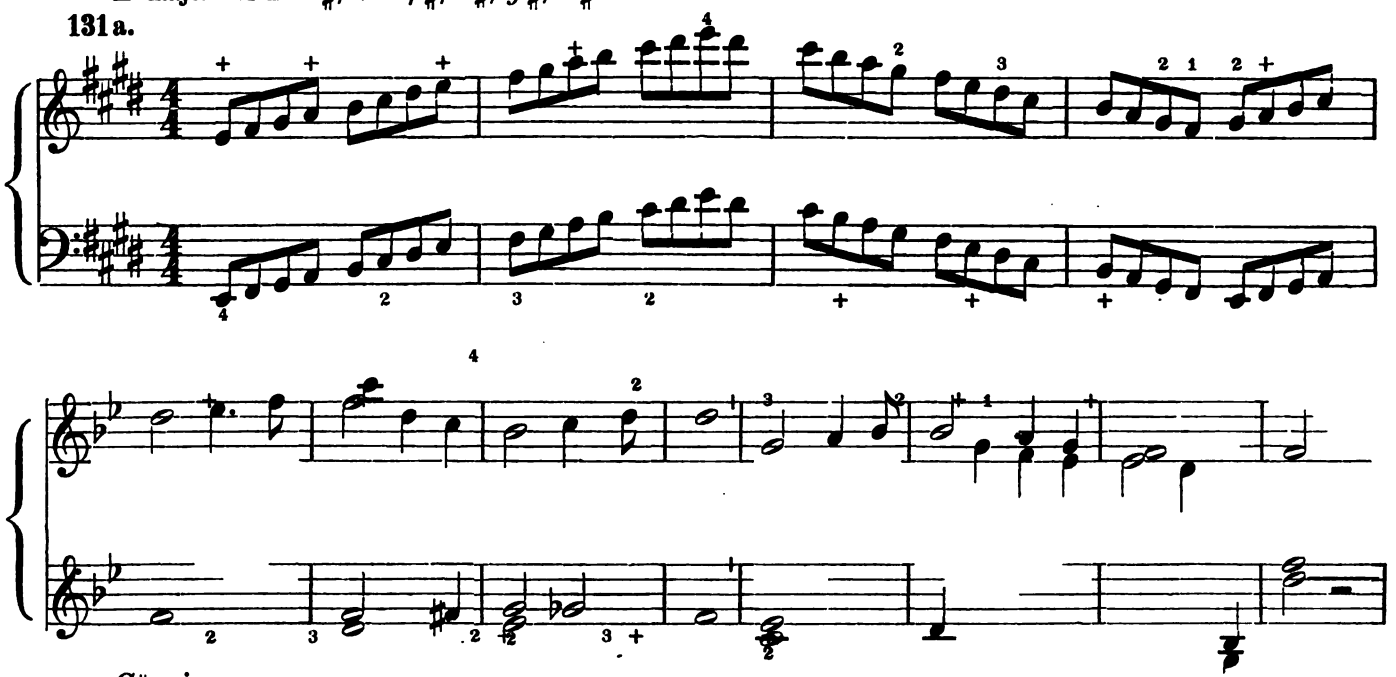
The short cadences annexed to the scales ought to be committed to memory. By a cadence we mean the final bars of a piece, which form a satisfactory and graceful close.

130a. *A*-major. **b.** *F*♯-minor.



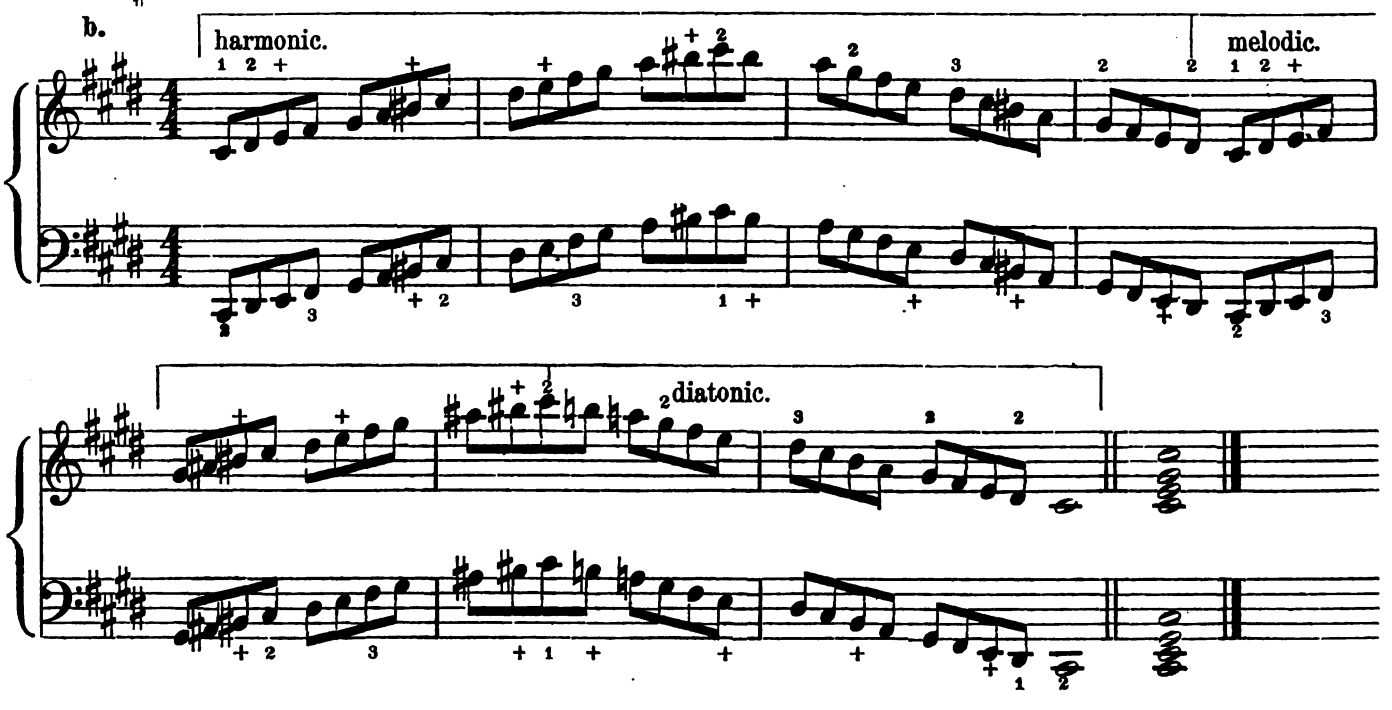
E-major with 4 ♯, viz. *f*♯, *c*♯, *g*♯, *d*♯.

131a.

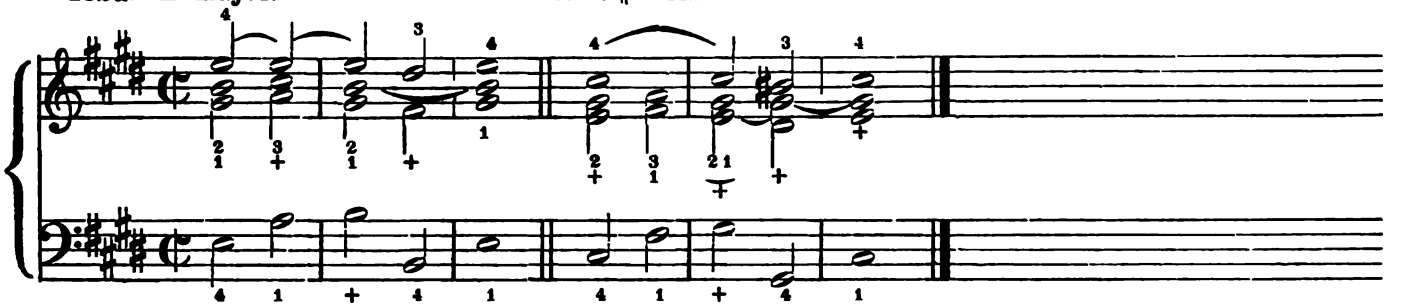


C♯-minor:

b. harmonic. melodic. diatonic.

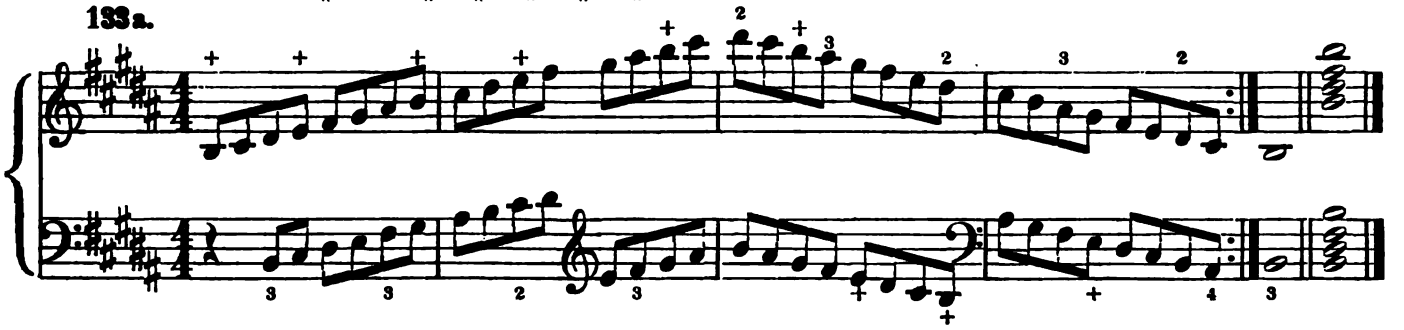


132a. *E*-major. **b.** *C*♯-minor.

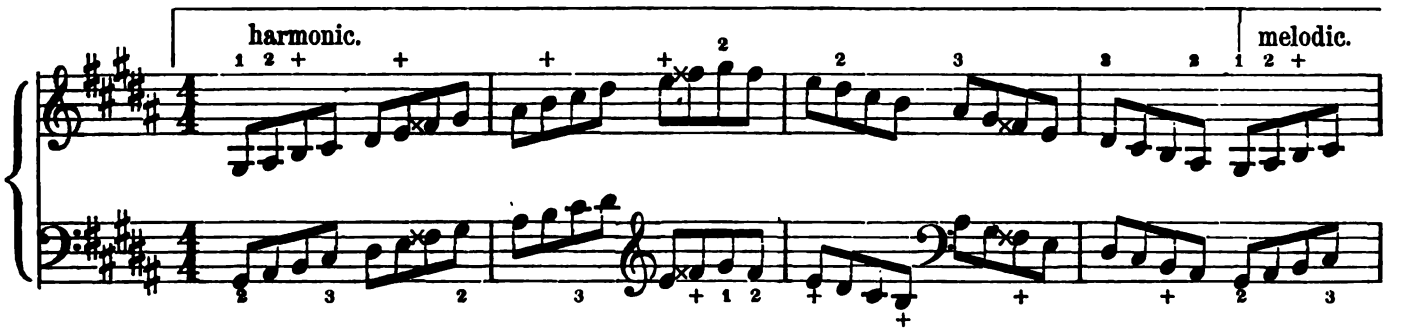


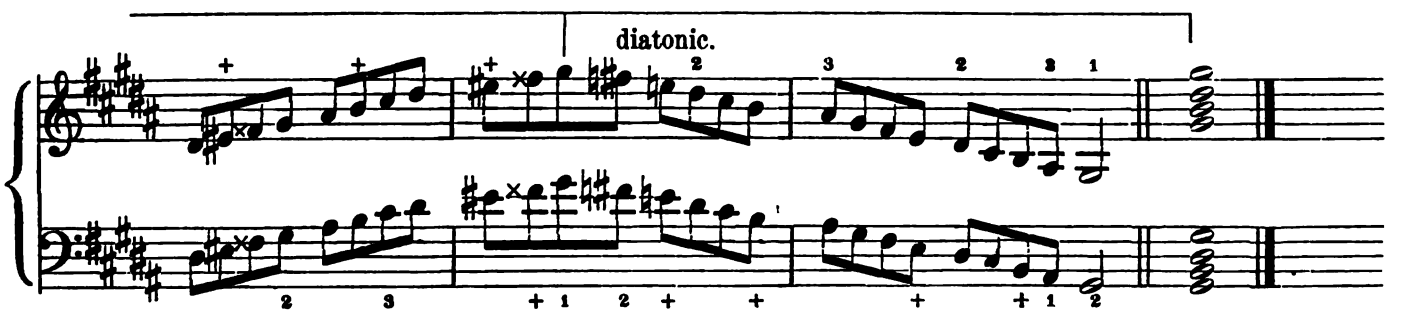
B-major with 5 ♯, viz. *f*♯, *c*♯, *g*♯, *d*♯, *a*♯:

133a.

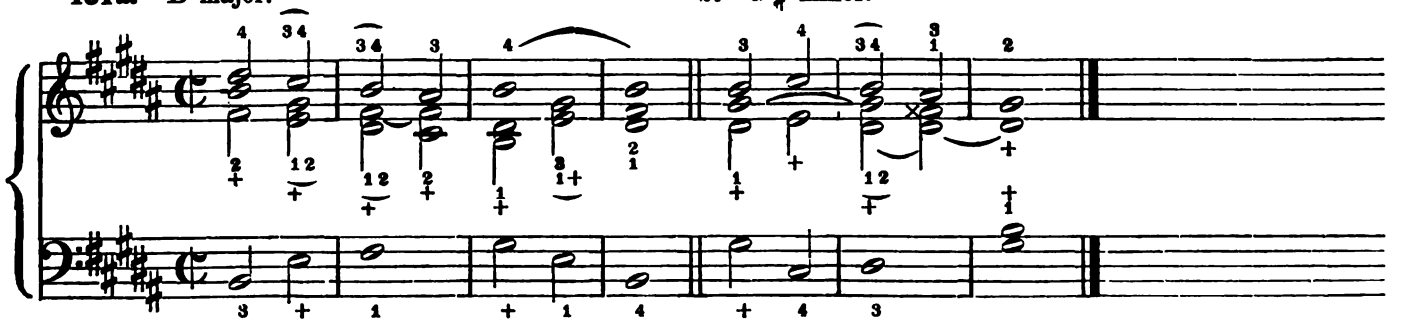


b. *G*♯-minor.



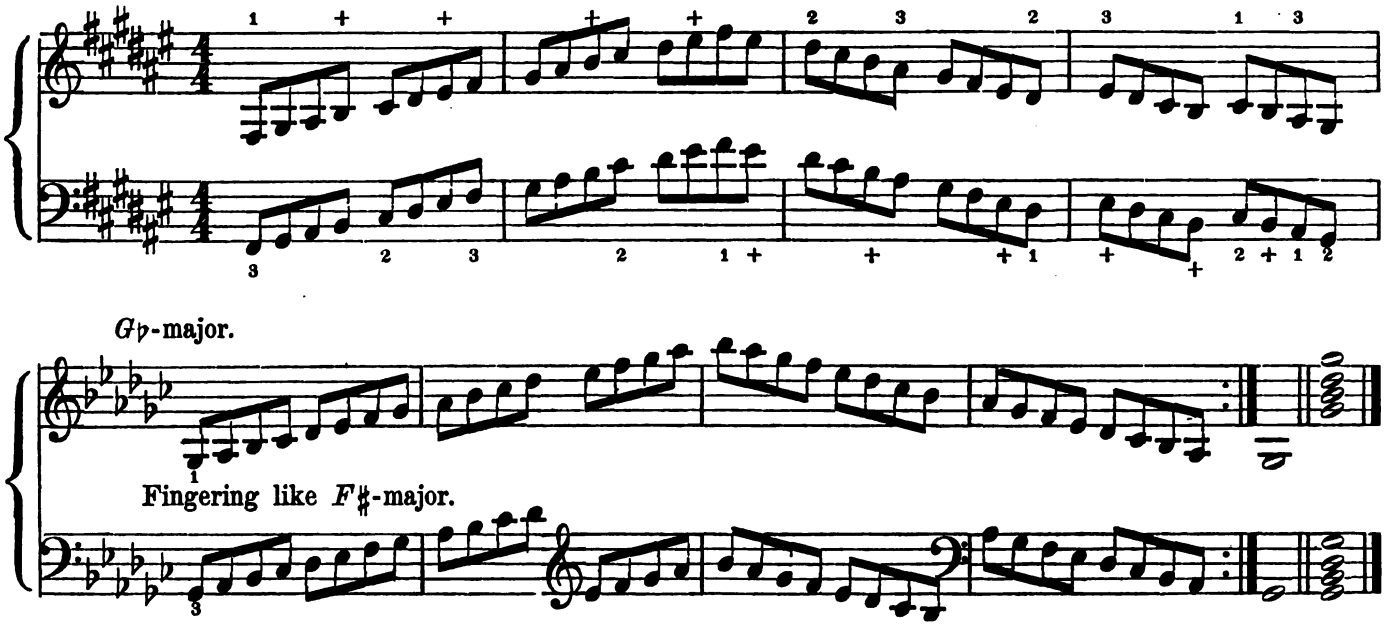


134a. *B*-major. **b.** *G*♯-minor.



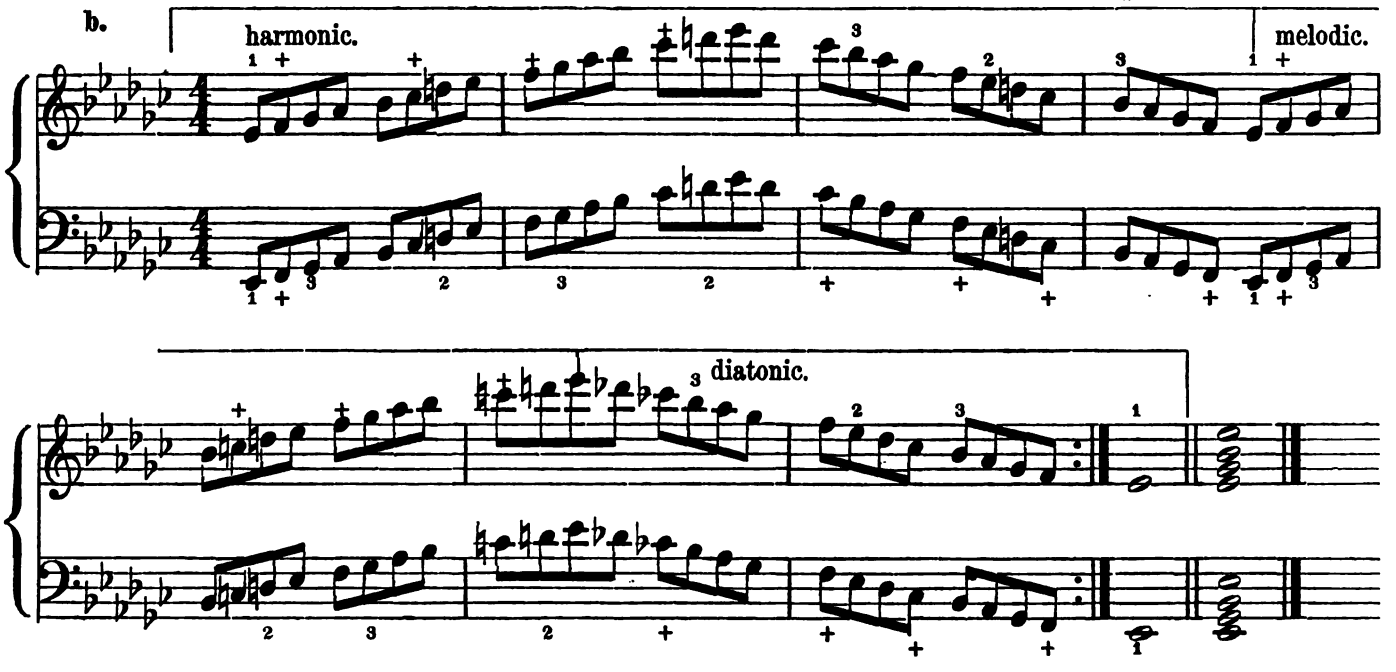
$F\sharp$-major with $6\sharp$, viz. $f\sharp$, $c\sharp$, $g\sharp$, $d\sharp$, $a\sharp$, $e\sharp$; this scale is enharmonic with $G\flat$-major with $6\flat$, viz. $b\flat$, $e\flat$, $a\flat$, $d\flat$, $g\flat$, $c\flat$.

135a.

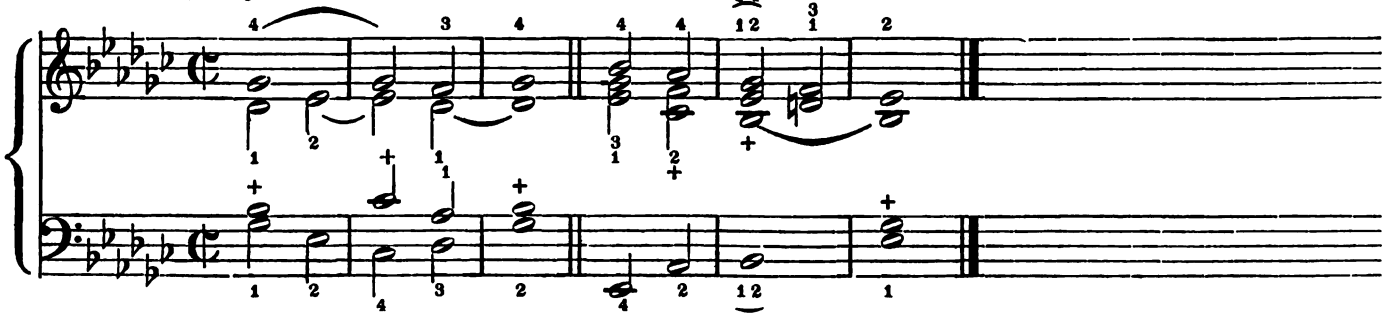


Of the two parallel minor scales, $E\flat$-minor is more frequently employed, than $D\sharp$-minor.

b.

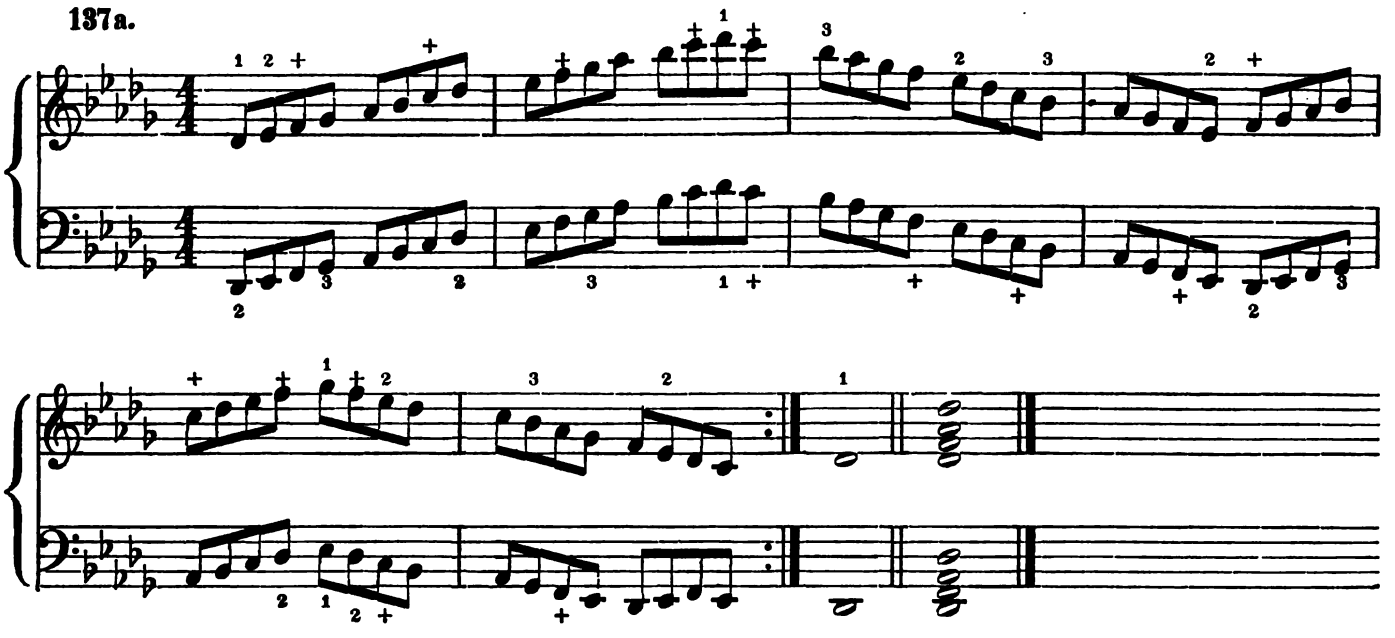


136a. $G\flat$-major. **b.** $E\flat$-minor.



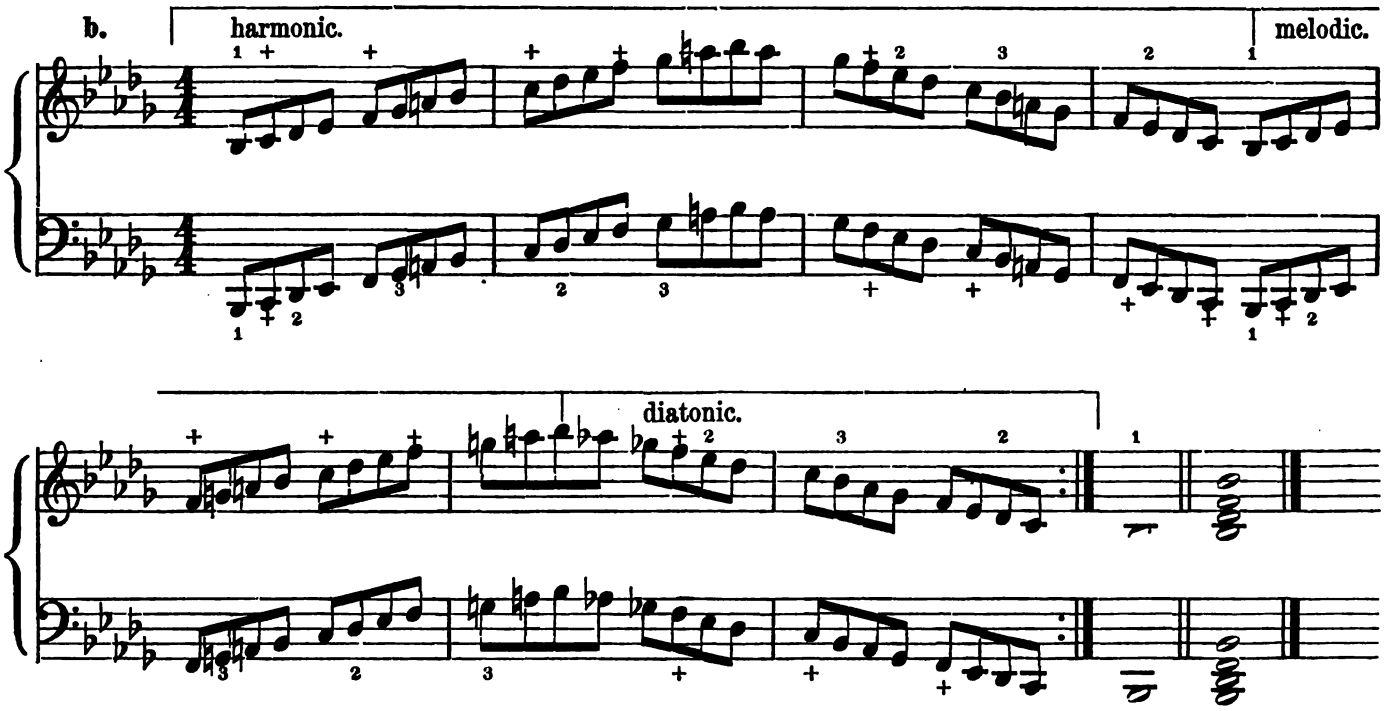
D♭-major with 5 ♭, viz. *b♭*, *e♭*, *a♭*, *d♭*, *g♭*:

137a.

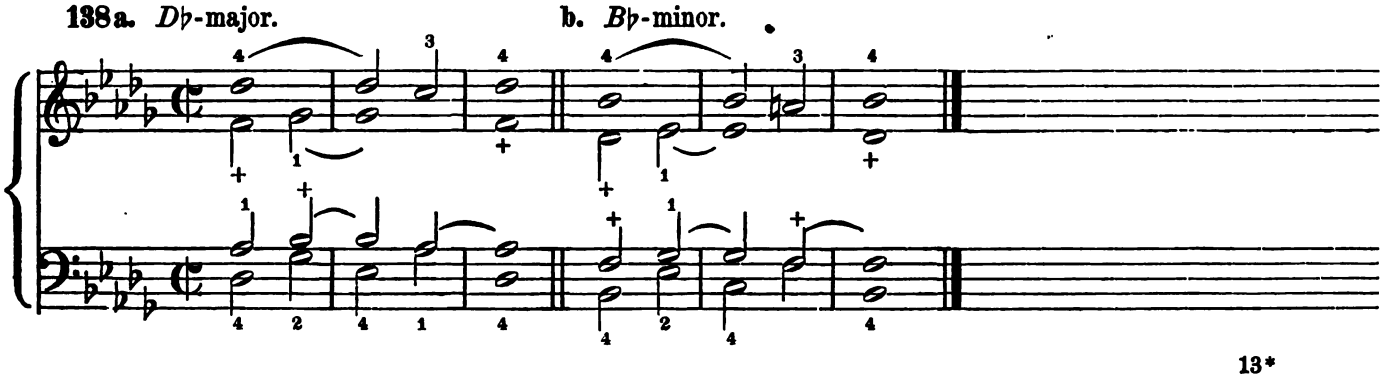


B♭-minor.

b.

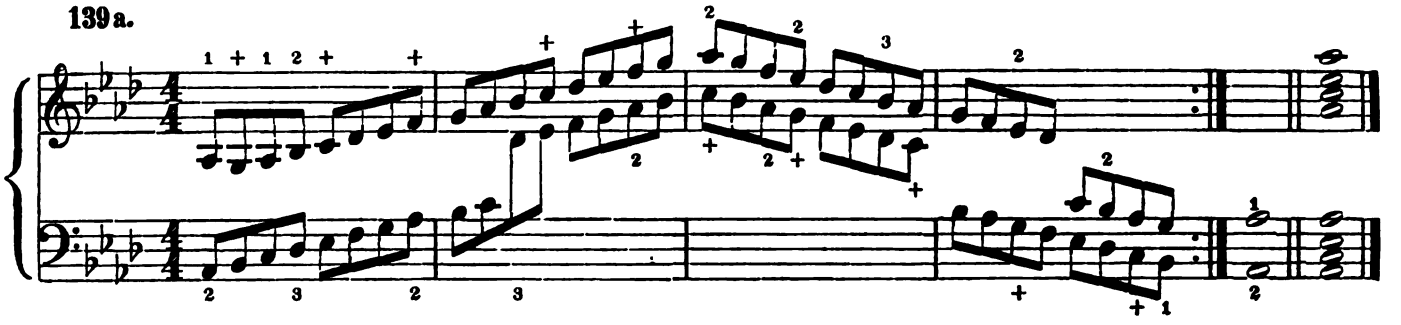


138a. *D♭*-major. **b.** *B♭*-minor.



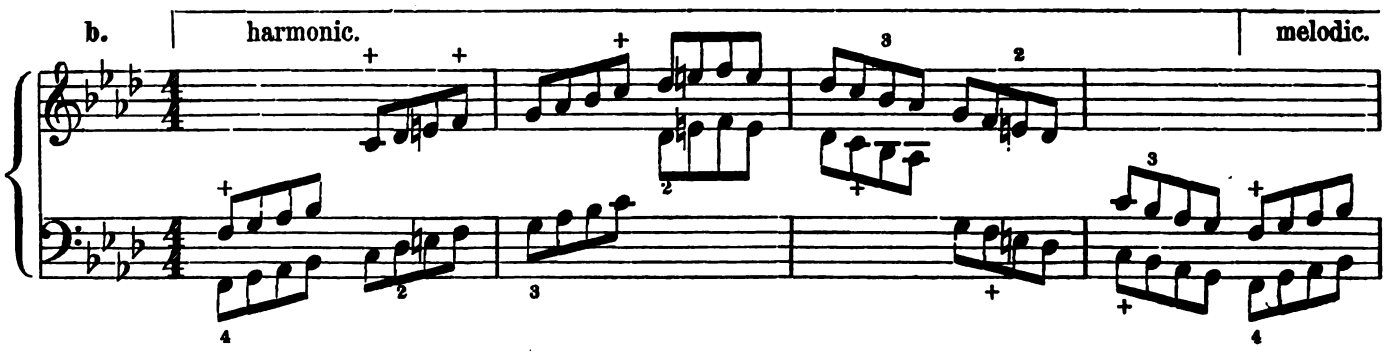
A♭-major wit 4 ♭, viz. *b♭*, *e♭*, *a♭*, *d♭*.

139a.

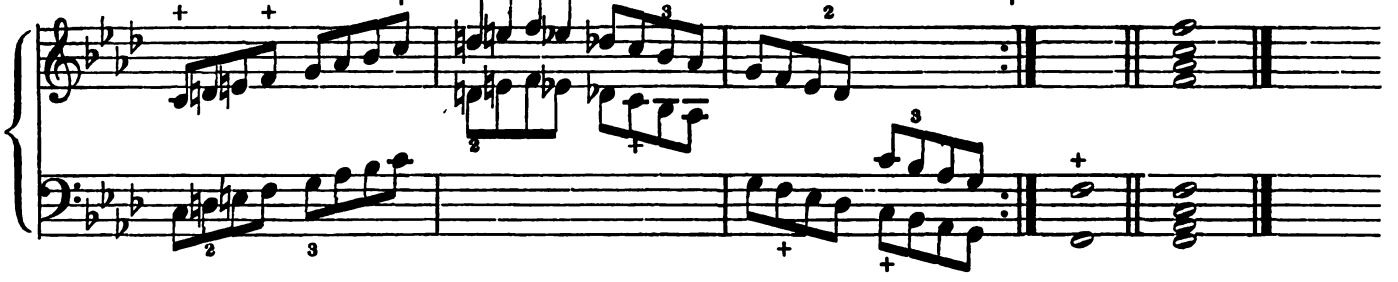


F-minor.

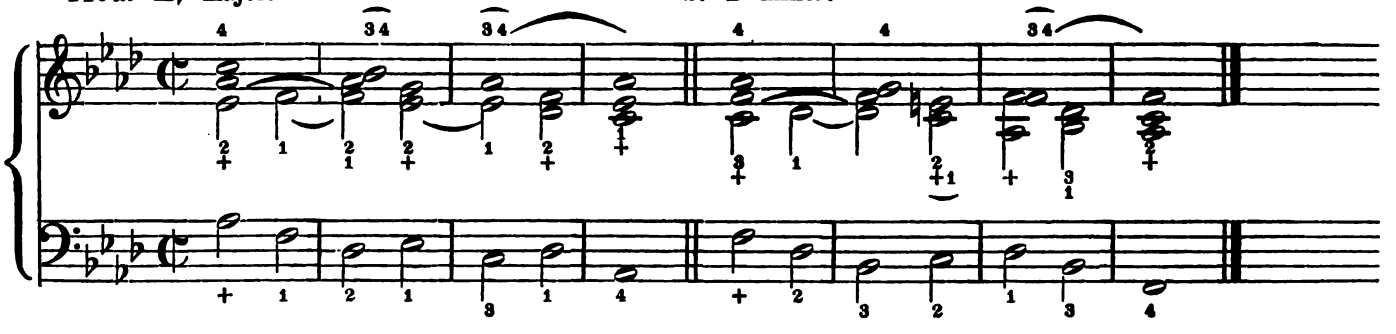
b. harmonic. melodic.



diatonic.



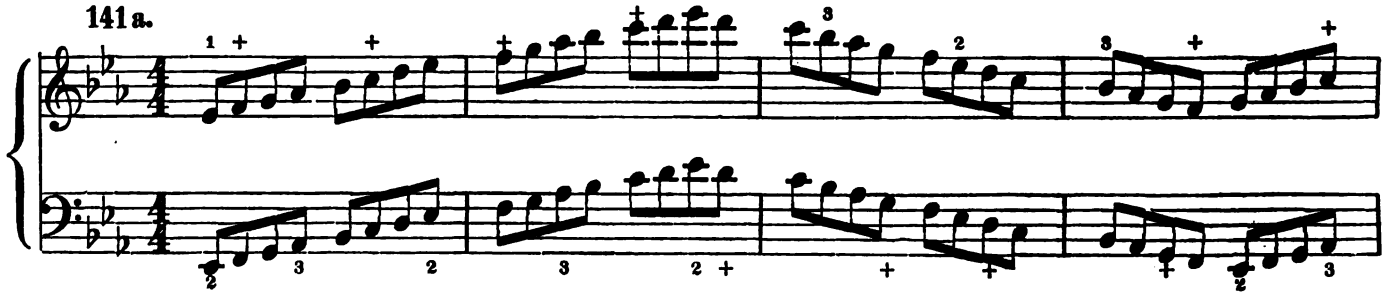
140a. *A♭*-major.

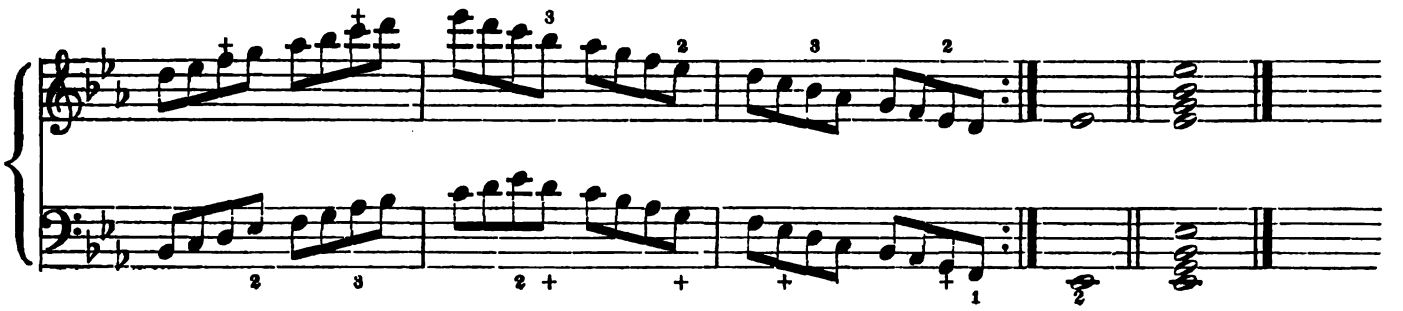


b. *F*-minor.

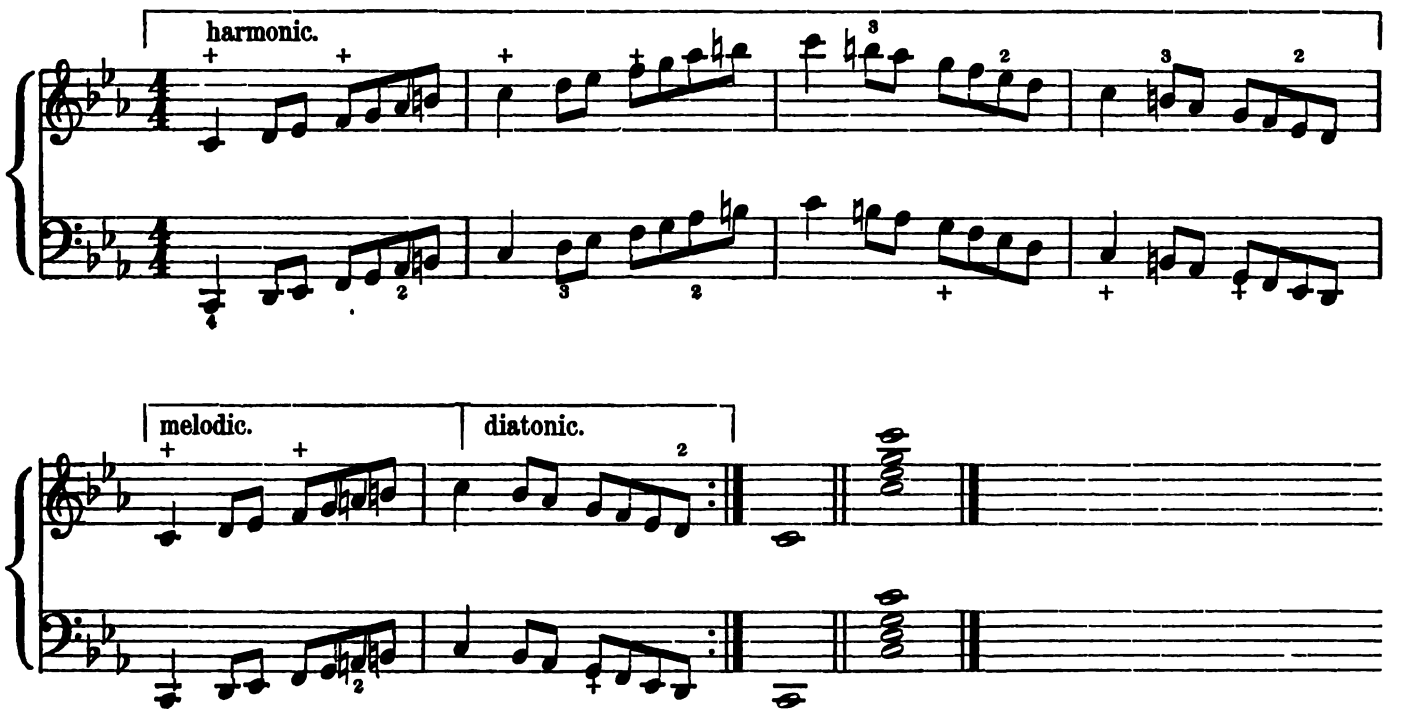
E♭-major with 3♭, viz. *b♭*, *e♭*, *a♭*:

141a.

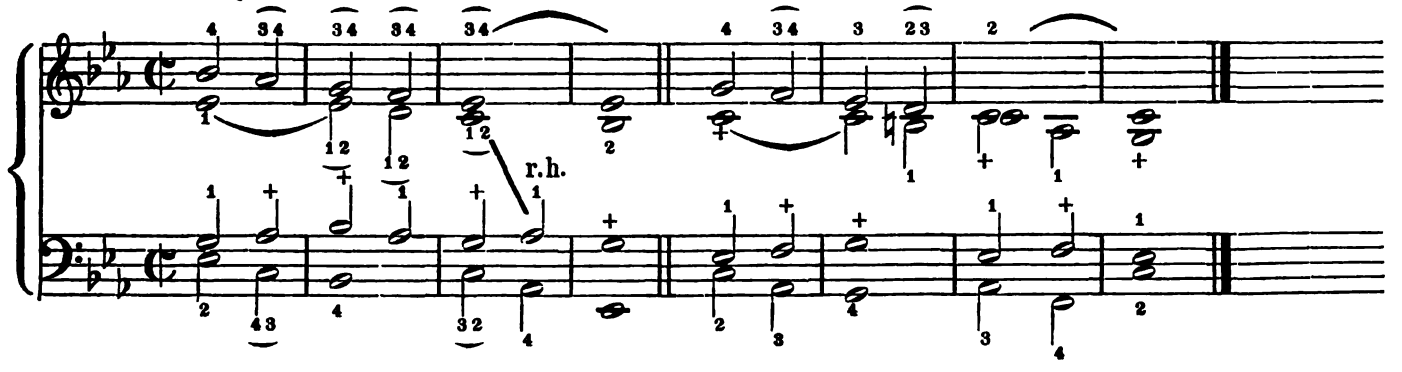




b. *C*-minor.



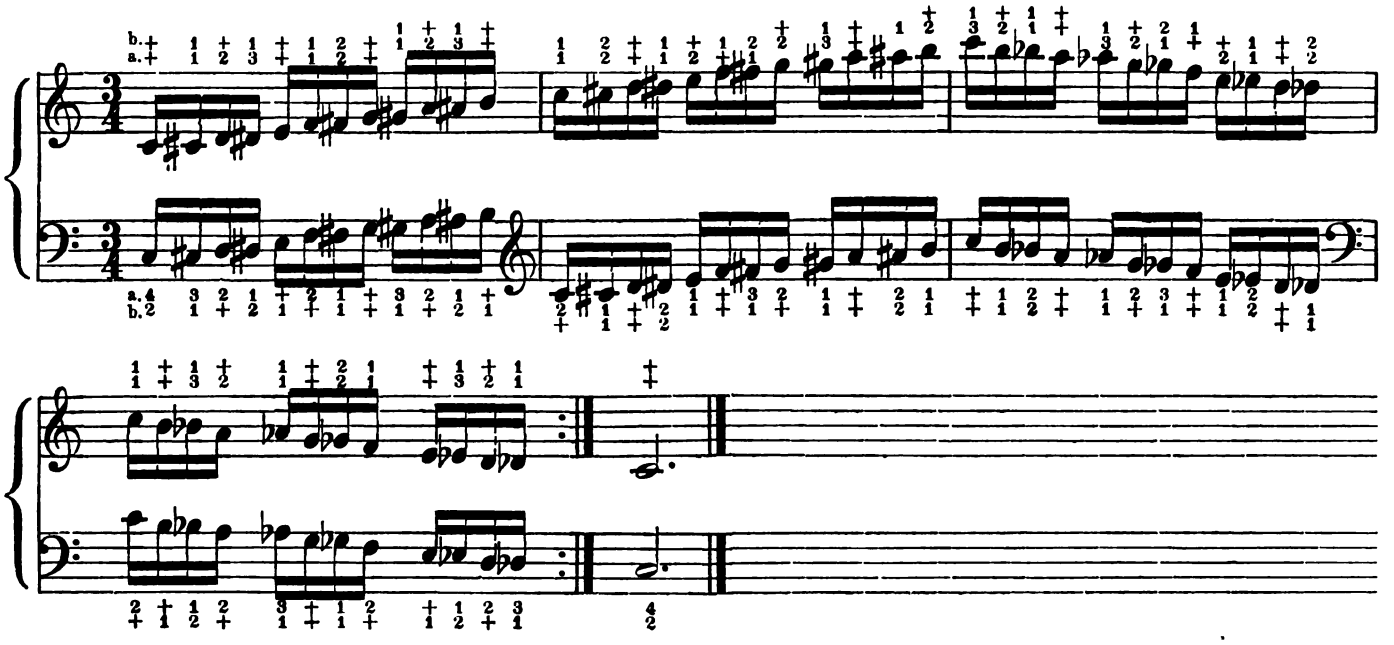
142a. *Eb*-major. b. *c*-minor.



§. 27.

The chromatic scale.

If the semitones intervening between the seven principal tones of the diatonic scale are inserted, we have a succession of 12 semitones, the so-called chromatic scale.



§. 28.

Artistic Performance.

It is not sufficient to perform a composition technically correct, but the main requisite of an artistic performance is the understanding and appreciation of the beauties contained in a composition. Hence the performer must endeavor to penetrate into the spirit of a composition, to comprehend the ideas and the individual feeling of the composer, and to reproduce them in his own performance with all the means at his disposal. This faculty cannot be taught; it requires musical talent and a fine taste, which alone will enable the performer to study and finally comprehend the ideas expressed in a composition. In short, music cannot be taught by drilling, but by developing that gift of nature which we call musical talent. The various emotions of the composer are intimated principally by the peculiarities of the key, tempo and dynamical niceties (shading), as well as by the different timbres of sound and their combinations. In order to inculcate the proper meaning of a composition, and to facilitate the artistic performance, modern composers are wont to add numerous directions for the performer, such as tempo, dynamics etc. The pupil ought to observe these indications accurately, in order to reproduce the composers work completely in his own performance. On tempo and dynamics we have already given the necessary information. But there is another means of the greatest importance for an artistic performance, a means by which the performer is enabled to produce a great variety of timbres and combinations thereof on the melodeon and, to a still greater extent, on the organ: it is the judicious use and tasteful combination of the different registers.

§. 29.

Registers and Stops.

It is a great mistake to judge from the number of stops, that there must be an equal number of registers or sets of reeds. The long row of stops are but too often a mere show and swindle, by which people who have no insight, are imposed upon. A register or a complete set of reeds, corresponding to the compass of the key-board, has two stops. Besides, there are stops which do not cause any change of timbre, but only a slight increase in the volume of sound.

1. Sounding stops.

According to the different pitches of sound, we speak of eight-foot, four-foot, two-foot, sixteen-foot stops. The 8 ft. stops produce the normal pitch of sound, the lowest sound being *F* of the counter octave

(on instruments with a compass of only four octaves, it is great *C*); every key sounds the pitch indicated by the note. 4 ft. stops make the keys sound one octave higher than indicated by the notes; 2 ft. stops two octaves higher, and 16 ft. stops one octave lower. Hence if 4 ft. stops are to produce the same pitch as 8 ft. stops, those keys which are one octave lower than indicated by the notes, must be touched; with 16 ft. stops, one octave higher. The list below contains the stops in common use, together with their pitches as we find them on melodeons with one key-board.

Those who have the means to procure an instrument with two rows of keys, called, manuals and even with foot-keys, do better, if they buy a pipe-organ of small dimensions, which both in volume of tone and durability surpasses the largest melodeon.

As to the stops, the instruments of different firms vary some times in the nomenclature and arrangement of stops; but that will be easily discerned by examining and hearing them.

Stops with 8 ft. sound:

Diapason	for the Bass —	Melodia	for the Treble.
		Voce jubilante	„ „ „
		Grand Solo	„ „ „
Bassoon	„ „ „	Hautboy	„ „ „
Cor anglais	„ „ „	Flute	„ „ „

Stops with 4 ft. sound:

Viola	for Bass —	Flute	for Treble.
Violetta	„ „	Celeste	„ „
Principal	„ „		

Stops with 16 ft. sound:

Sub Bass from *C* to *c*, on larger instruments from *C* to *e*.

Bourdon from the deepest *F* to *e*; Clarinet or Clarionet for Treble. Saxophone for Treble.

2. Silent Stops.

Vox humana — a kind of fan-wheel, by the revolving motion of which the sound becomes smooth and wavy, intended to imitate the human voice.

Tremolo — a stop never to be used in sacred music; and even otherwise it is a mere nuisance, offensive to a musical ear.

Octave Coupler — a contrivance, by which the octave of a key is pressed down together with the key touched, to produce an increase in volume of sound.

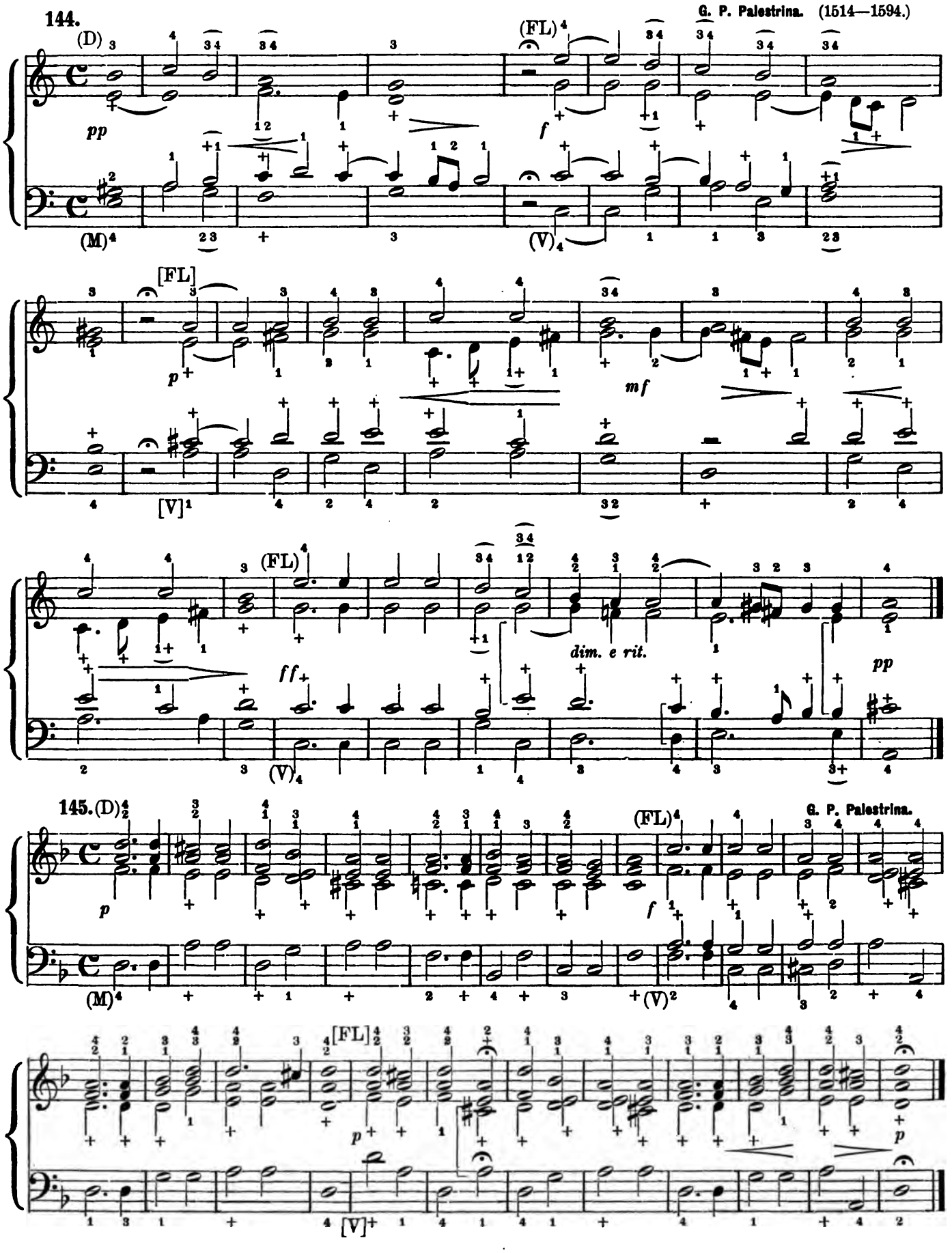
Forte — a stop intended to cause a slight increase of volume.

The knee-swell and grand organ have been spoken of in a previous chapter.

§. 30.
Combination of stops.

By combination of stops we mean the art of selecting the proper mixture of stops for the sake of producing a certain timbre of sound. It is, certainly, a matter of careful study to make such combinations as suit the peculiar character of a piece. As a rule, the performer must pull two stops belonging together at a time. For mere accompaniment, those stops producing soft tones will answer best. Both the pulling and the pushing of stops ought to be done skillfully and quickly, and, as much as possible, by force of the fingers only.

In compositions for the melodeon, the stops wanted are frequently indicated by the initials enclosed in parenthesis; e. g. (D) = Diapason, (M) = Melodia, (FL) = Flute, and so forth. When these indications have an oblique stroke across them, they signify the closing or pushing back of the respective stop; e. g. (D) denotes the closing of Diapason; the same is indicated by the initials enclosed in brackets, e. g. [D]. Those indications marked over the upper staff are intended for the treble, those under the lower staff for the bass, and those between the two staves for both treble and bass.


144.
G. P. Palestrina. (1514—1594.)
(D)
(FL)
pp
f
(M)
(V)
[FL]
p
mf
[V]
(FL)
ff
dim. e rit.
pp
(V)
145. (D)
(FL)
G. P. Palestrina.
p
f
(M)
(V)
[FL]
p
p
[V]

§. 31.

Preservation of the instrument. Repairs.

The melodeon may be injured by damp weather, draught, dry heat, and dust. Therefore, the instrument ought not to stand near a stove, nor close to a damp wall, nor in a place which exposes it to the rays of the sun. The stops must be closed, in order to keep the dust from the reeds. Care must be taken not to injure the instrument by a violent and abrupt pressure on the pedals and keys. Occasional disturbances of the instrument should be attended to and repaired without delay. Many defects may be easily repaired.

If a key sounds without being touched, the corresponding valve does not close the aperture admitting air to the tongue. The causes of this defect may be as follows: The key is prevented from rebounding by friction. I know cases where, in consequence of damp weather, the frame in front of the key-board was bent a little towards the keys, which on this account were prevented from rebounding. A slight abrasion of the frame removed the obstacle. — Frequently also the valve does not close the aperture air-tight, because it is covered with dust, or because the spring attached to the valve has lost part of its elasticity. Sometimes the spring is detached from the valve by striking the keys too violently, or the valve is stopped by a small nail close by it, especially when it opens too far. In many such cases we can easily readjust the valve by repeated short touches of the key; generally, however, we have to open the chamber, (every one ought to have this explained by the manufacturer or merchant, when he buys the instrument) in order to readjust the valve.

If a tongue does not sound, brush the dust from it. Open the chamber, pull out the tongue with the incised wire, which is found in every instrument, put a slip of paper under it, and clean it with a soft brush. Do all this carefully and the tongue will sound again.

The tongues are put out of tune either by dust or by a break. In the former case clean the tongue, in the latter buy a new one. In ordering a new tongue give the name or number of the instrument, or at least the name of the register, note and octave. In order to be sure of having the tongue tuned well, send the tongue next to it along with the order.

The rattling of a tongue occurs, when it is loose and its edges are exposed to friction, — which rarely happens. Pull out the tongue and file the edges a little, but so as not to break it.

As to the rest, is is advisable to consult a manufacturer of instruments in order not to make the injury worse.

§. 32.

Modulation.

By modulation we understand the transition from one key into another. The art of modulating forms part of Harmony, the study of which is indispensably necessary to complete the musical training of an organist. Yet, since a good many of our organists, notwithstanding the great number of good manuals of instruction on this point, find no opportunity of making a thorough course in Harmony, I have deemed it advisable to append a synopsis of very brief and simple modulations from all keys into all keys, in order to lessen somewhat the frequent and gross mistakes made in modulating. Each modulation is followed by a short cadence, which is to make the transition into the new key satisfactory and pleasing to the musical ear. Let the pupil commit them to memory!

All accidentals in parenthesis are to be observed only when the modulation is to be made from one minor key into another. In this case, all other notes are to be played according to the signature given for the major key.

I. From *C* (major and minor):

1. into *D*♭ (*C*♯) major or minor:

Modulation. Cadences.

2. into *D*:

3. into *E*♭:

4. into *E*:

5. into *F*:

6. into *F*♯ (*G*♭):

7. into *G*.

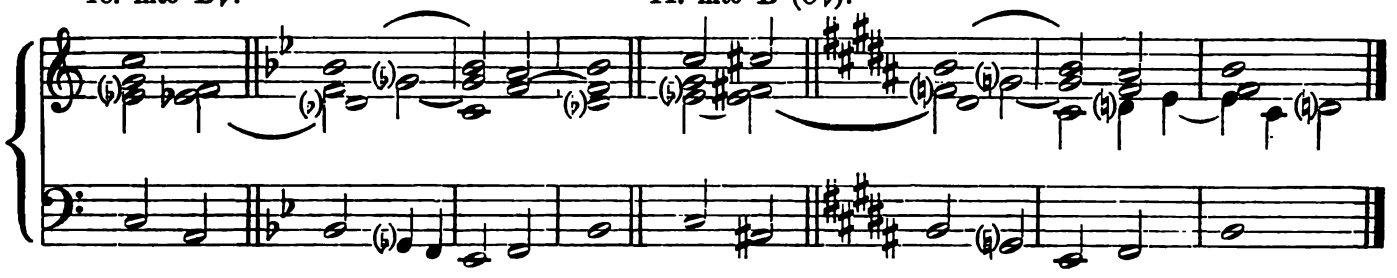
or:

or:

8. into *A*♭:

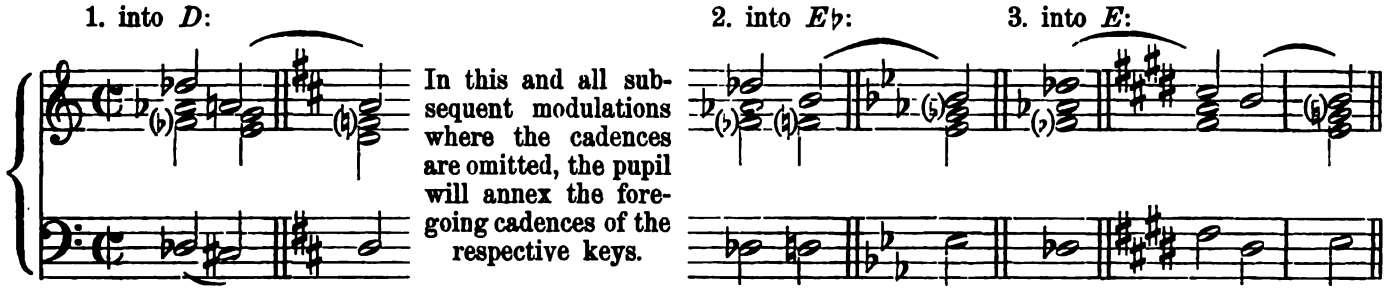
9. into *A*:

10. into *B♭*: 11. into *B* (*C♭*):



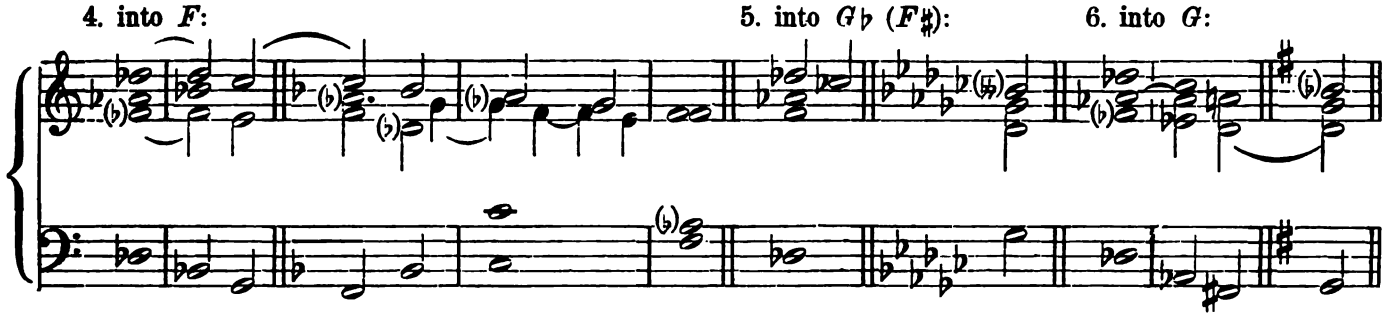
II. From *D♭* (*C♯*):

1. into *D*: 2. into *E♭*: 3. into *E*:

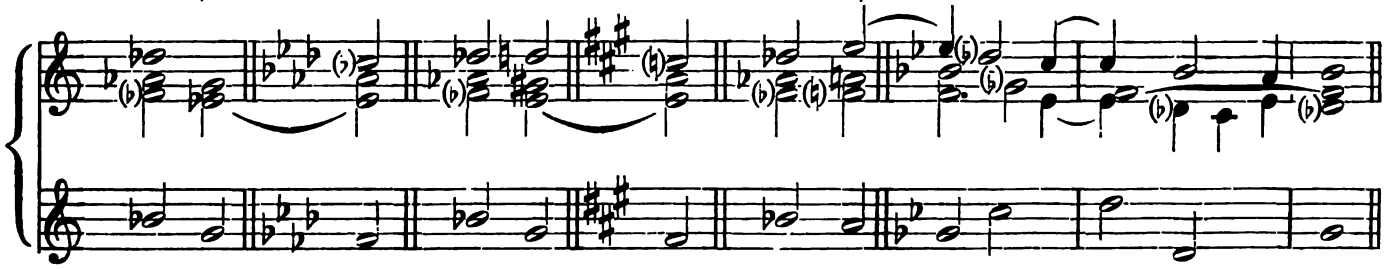


In this and all subsequent modulations where the cadences are omitted, the pupil will annex the foregoing cadences of the respective keys.

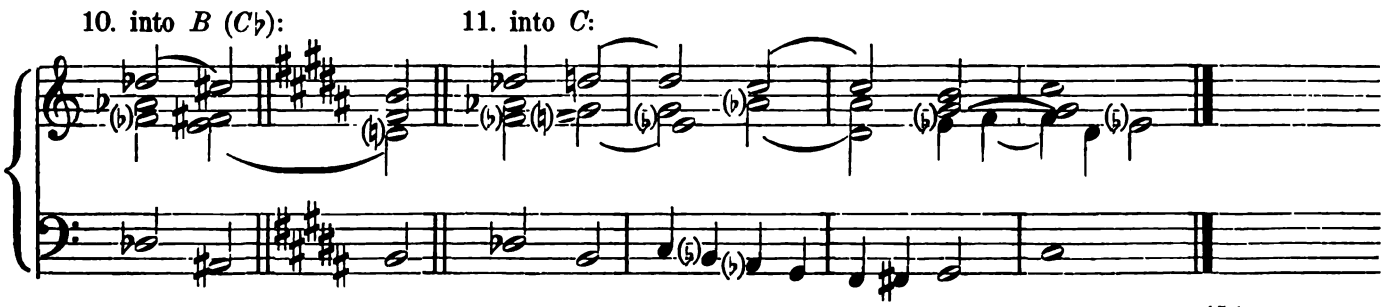
4. into *F*: 5. into *G♭* (*F♯*): 6. into *G*:



7. into *A♭*: 8. into *A*: 9. into *B♭*:

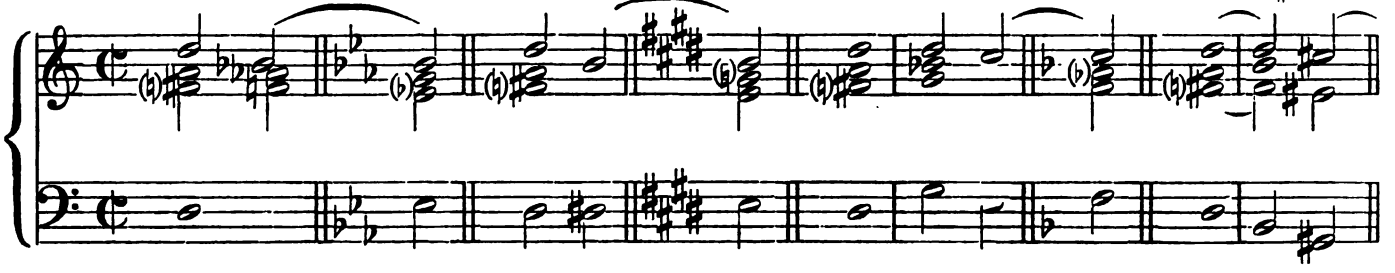


10. into *B* (*C♭*): 11. into *C*:



III. From *D*:

1. into *E*♭:

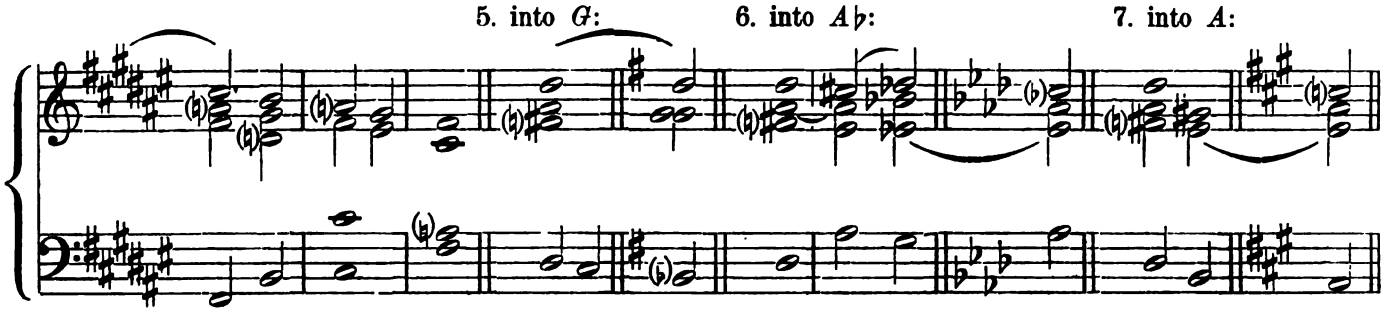


1. into *E*:

3. into *F*:

4. into *F*♯ (*G*♭):

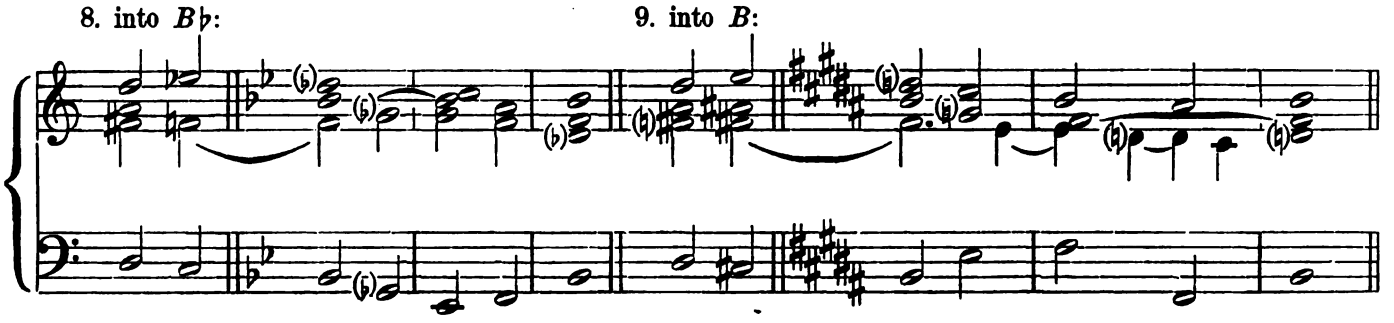
5. into *G*:



6. into *A*♭:

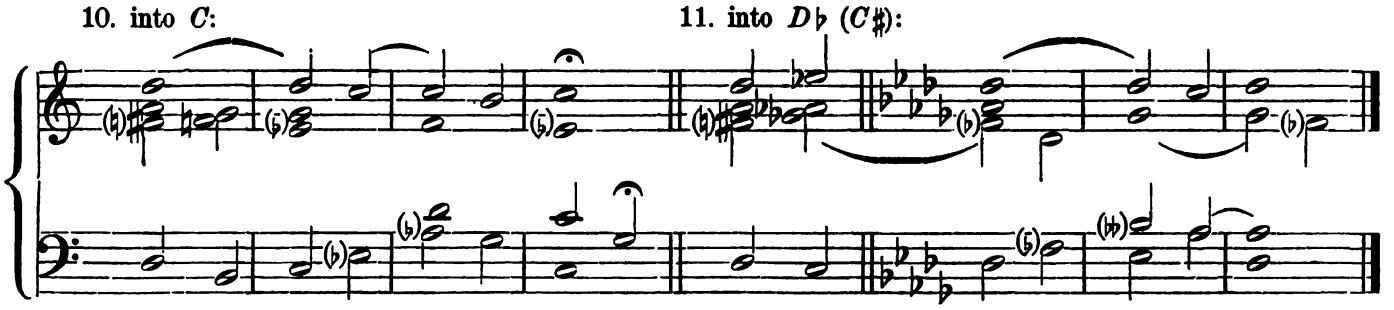
7. into *A*:

8. into *B*♭:



9. into *B*:

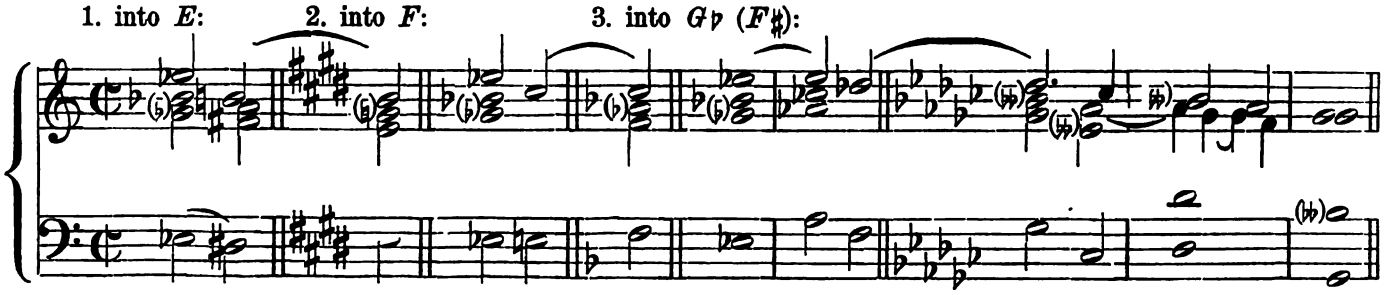
10. into *C*:



11. into *D*♭ (*C*♯):

IV. From *E*♭:

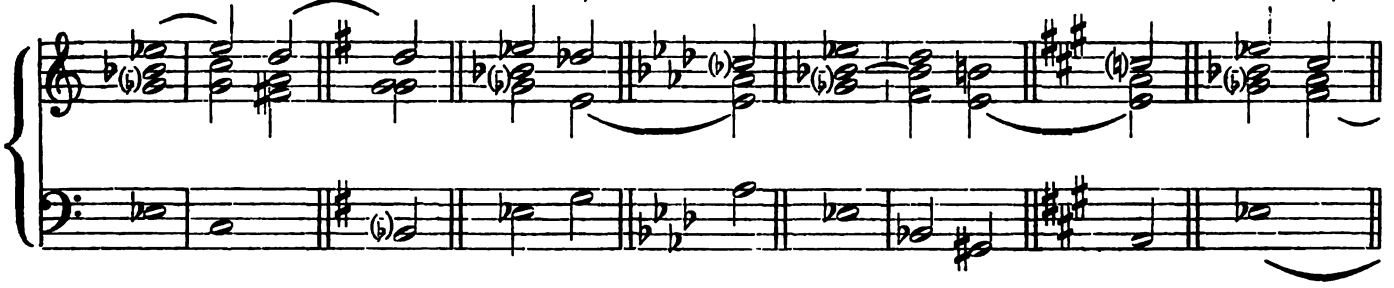
1. into *E*:



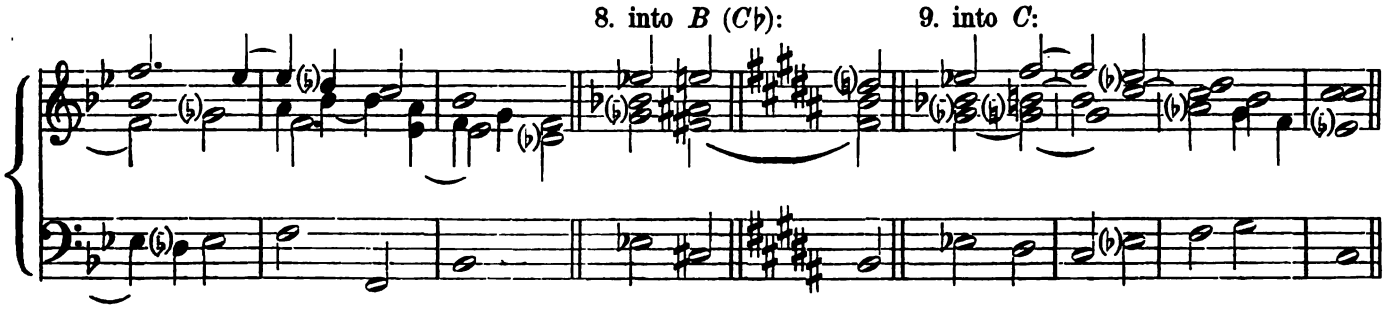
2. into *F*:

3. into *G*♭ (*F*♯):

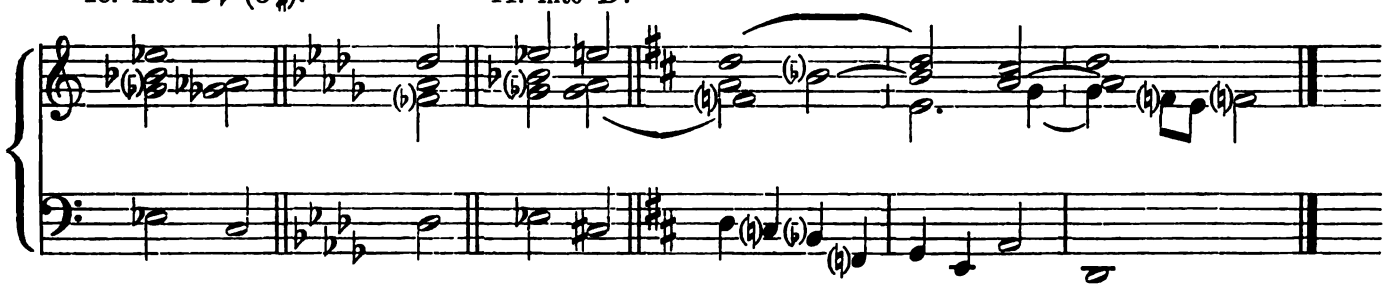
4. into *G*: 5. into *A♭*: 6. into *A*: 7. into *B♭*:



8. into *B* (*C♭*): 9. into *C*:

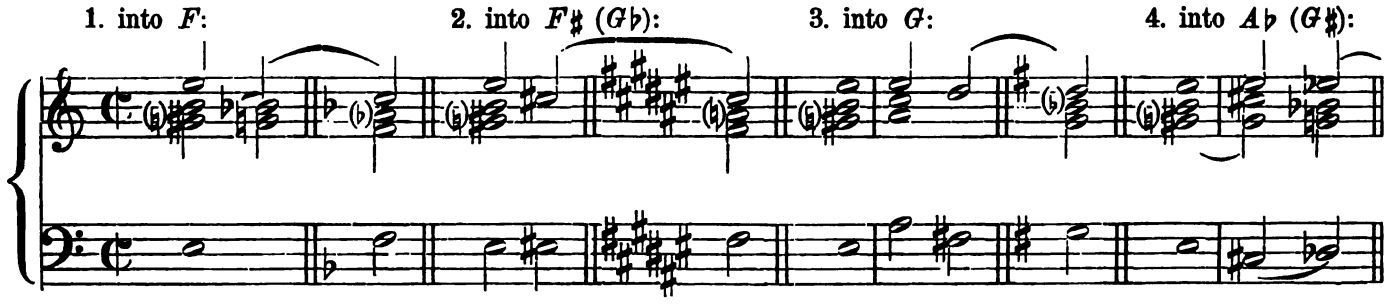


10. into *D♭* (*C♯*): 11. into *D*:

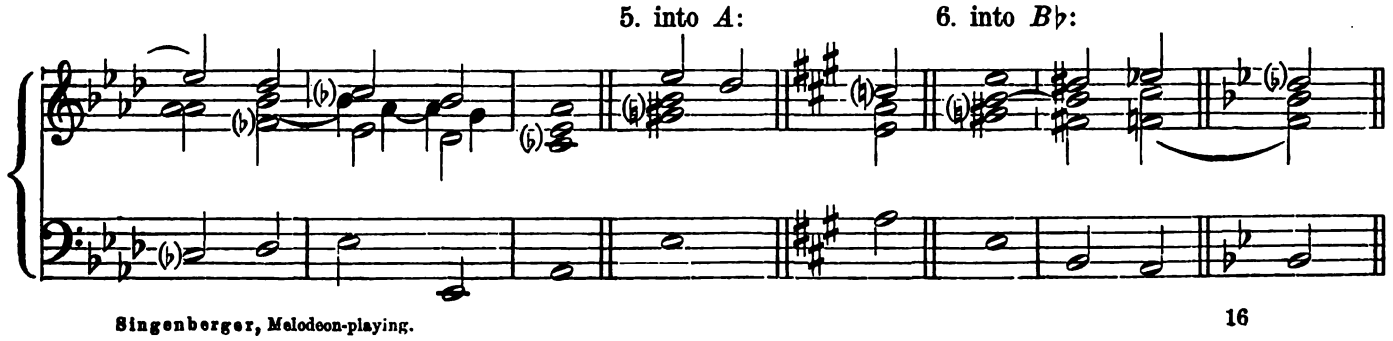


V. From *E*:

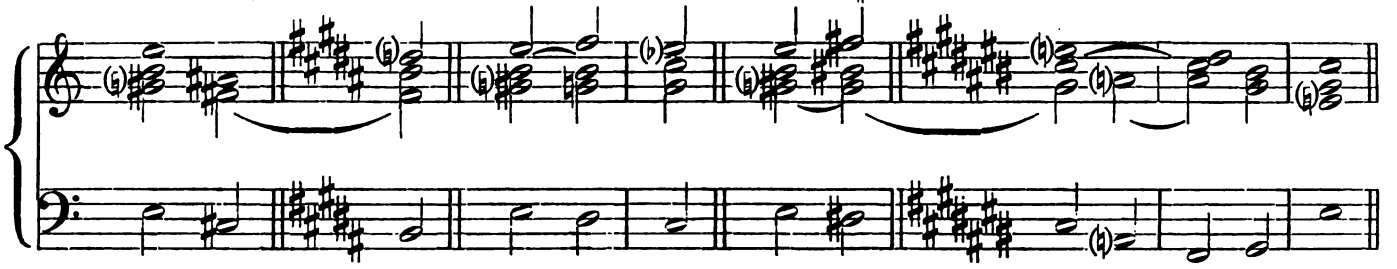
1. into *F*: 2. into *F♯* (*G♭*): 3. into *G*: 4. into *A♭* (*G♯*):



5. into *A*: 6. into *B♭*:



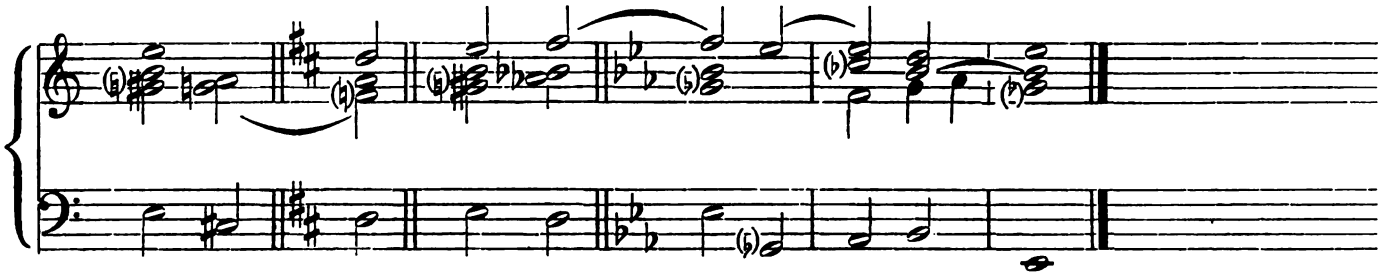
7. into *B* (*C*♭):



8. into *C*:

9. into *C*♯ (*D*♭):

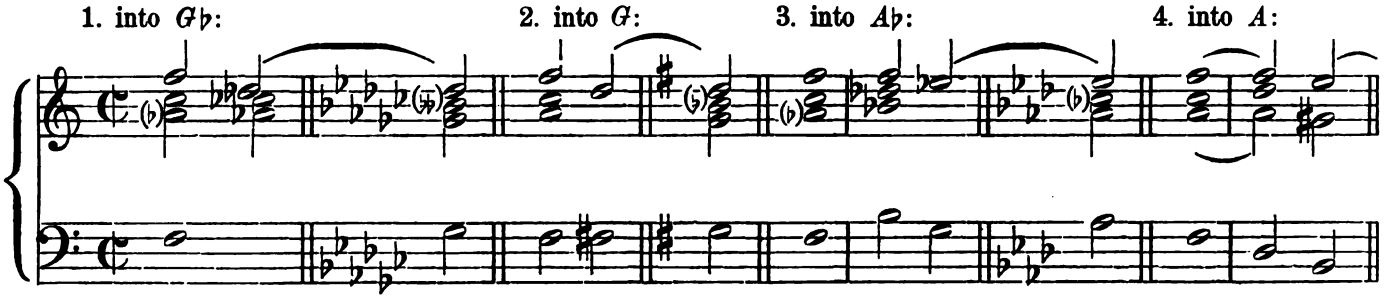
10. into *D*:



11. into *E*♭:

VI. From *F*:

1. into *G*♭:

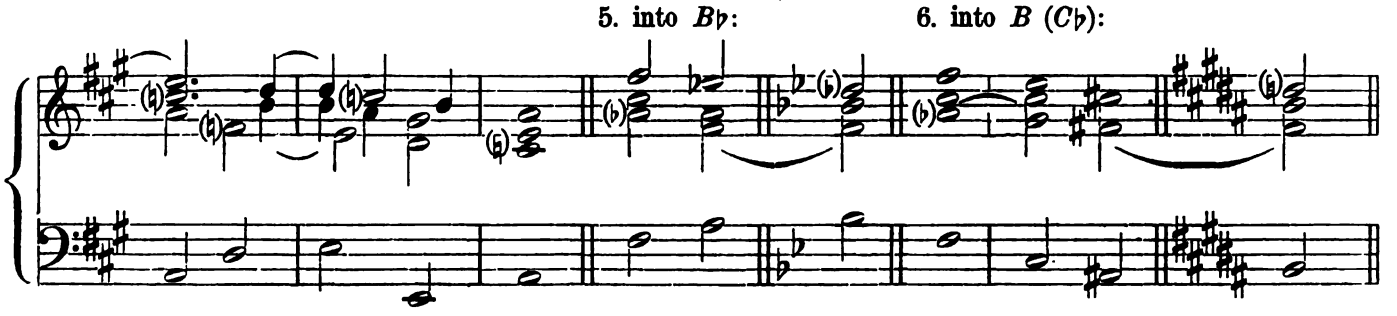


2. into *G*:

3. into *A*♭:

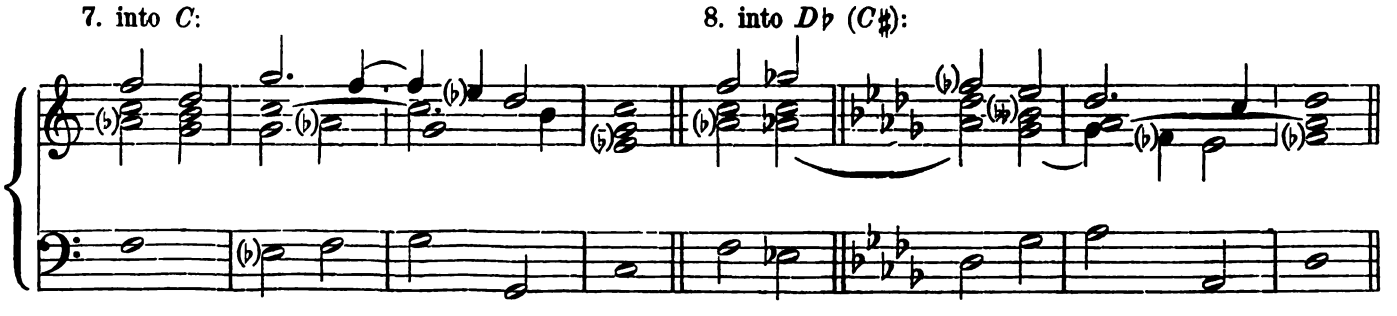
4. into *A*:

5. into *B*♭:



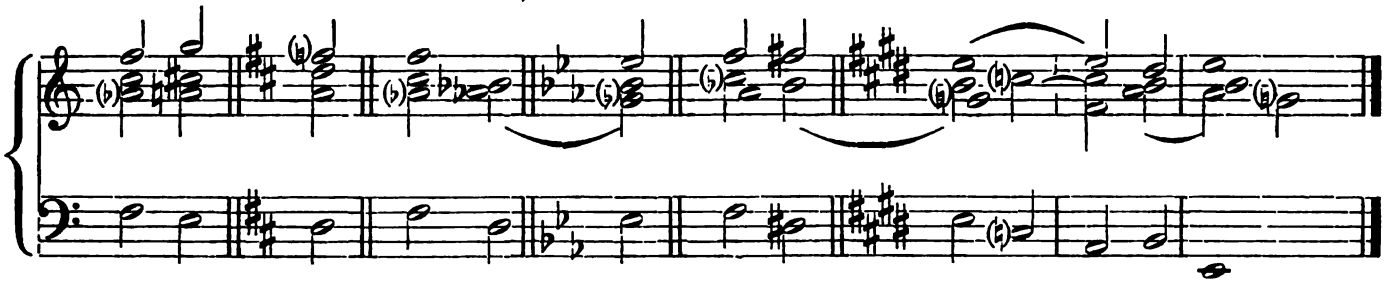
6. into *B* (*C*♭):

7. into *C*:



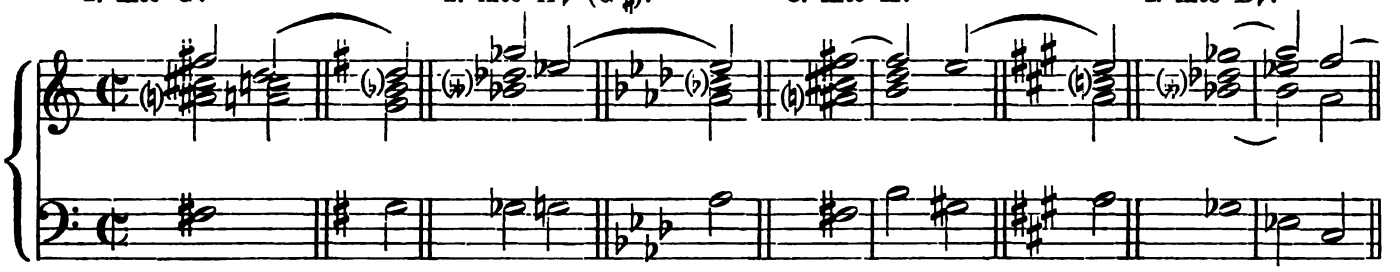
8. into *D*♭ (*C*♯):

9. into *D*: 10. into *E♭*: 11. into *E*:

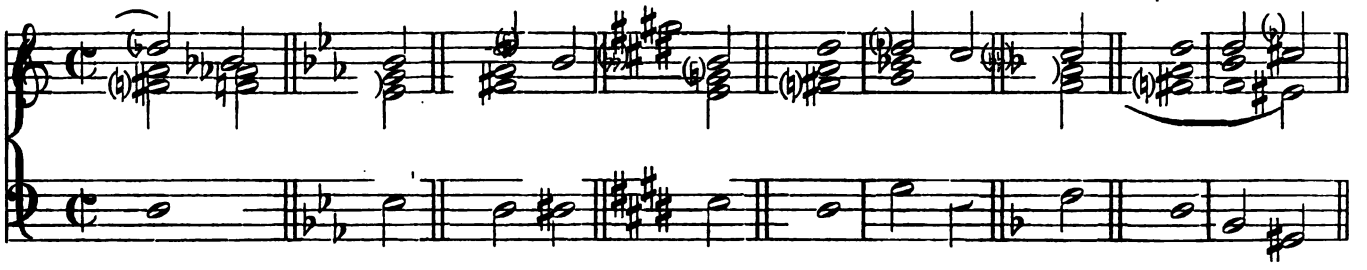


VII. From *F♯* (*G♭*):

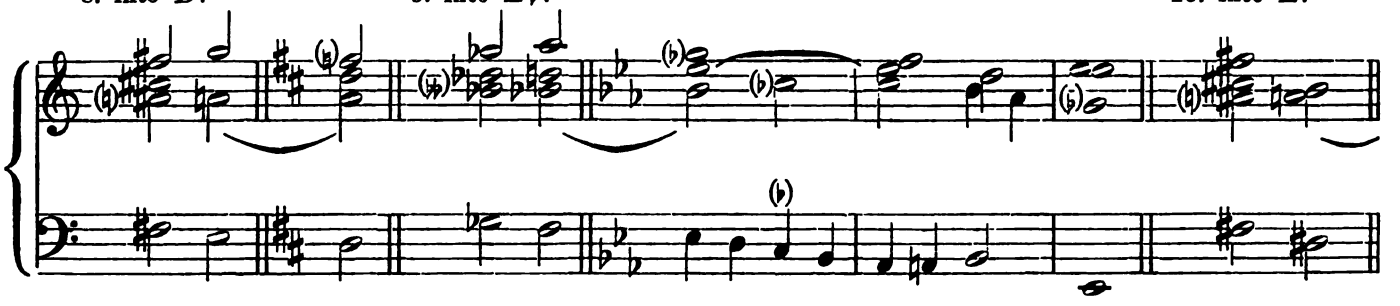
1. into *G*: 2. into *A♭* (*G♯*): 3. into *A*: 4. inte *B♭*:



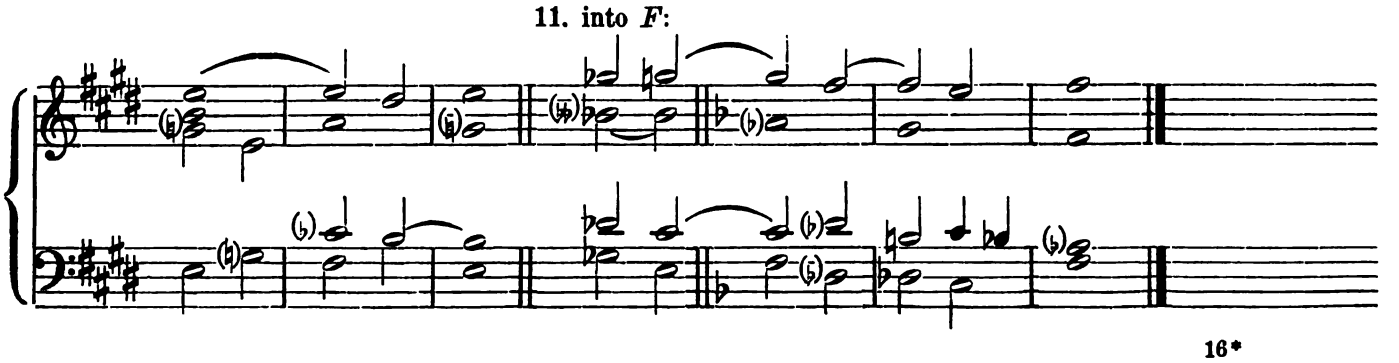
5. into *B* (*C♭*): 6. into *C*: 7. into *D♭* (*C♯*):



8. into *D*: 9. into *E♭*: 10. into *E*:

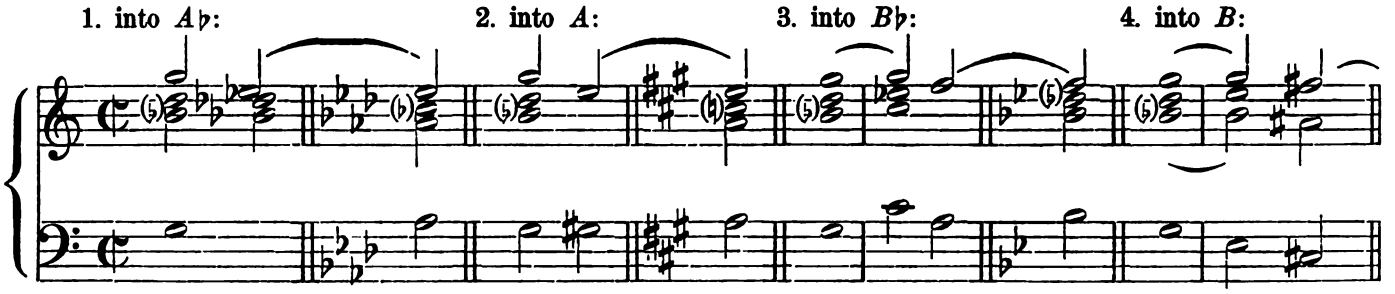


11. into *F*:



VIII. From *G*:

1. into *A*♭:

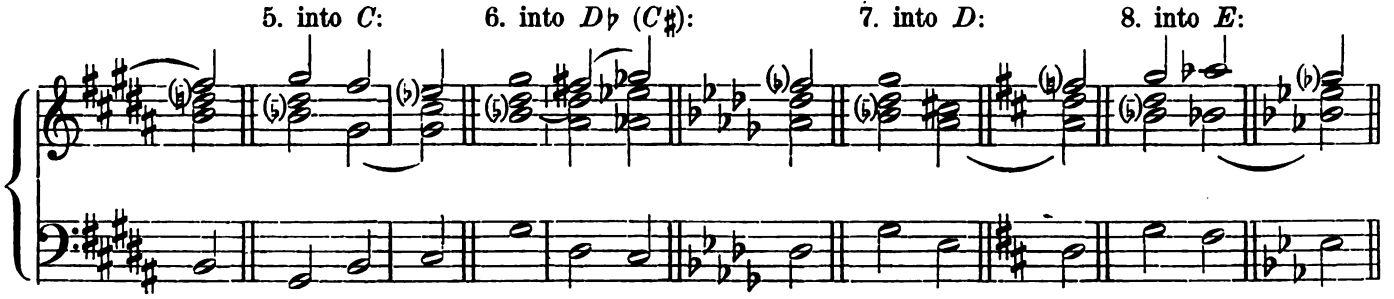


2. into *A*:

3. into *B*♭:

4. into *B*:

5. into *C*:

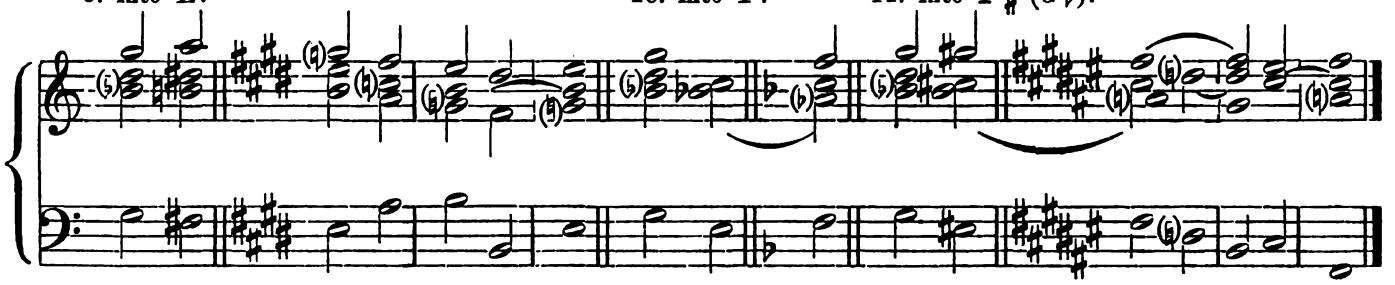


6. into *D*♭ (*C*♯):

7. into *D*:

8. into *E*:

9. into *E*:

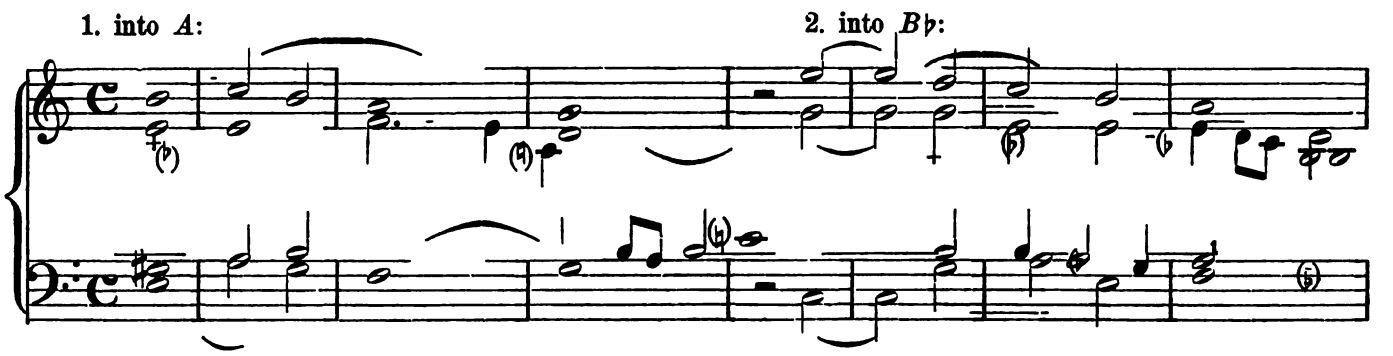


10. into *F*:

11. into *F*♯ (*G*♭):

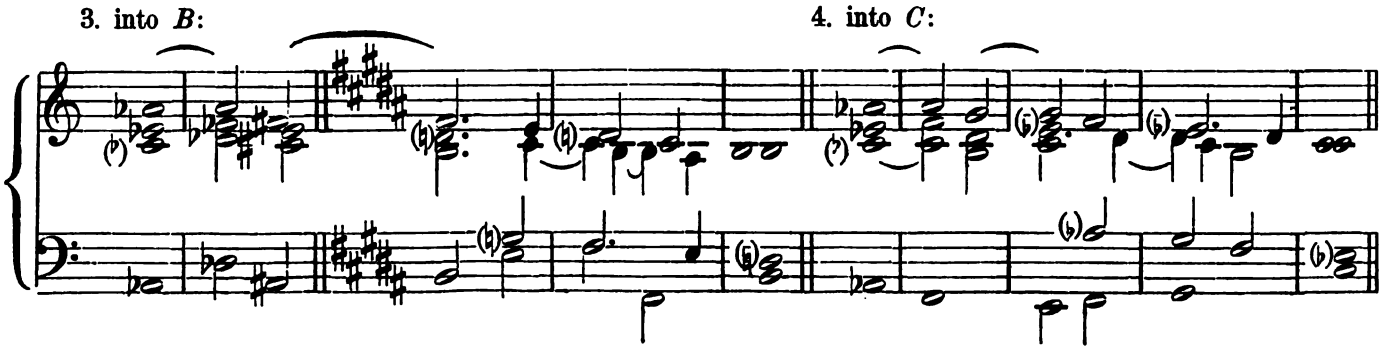
IX. From *A*♭:

1. into *A*:



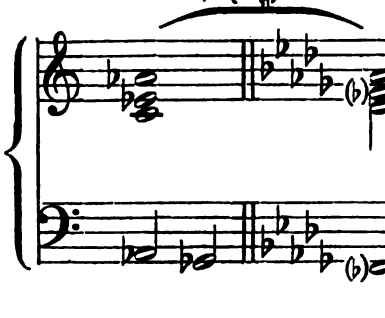
2. into *B*♭:

3. into *B*:

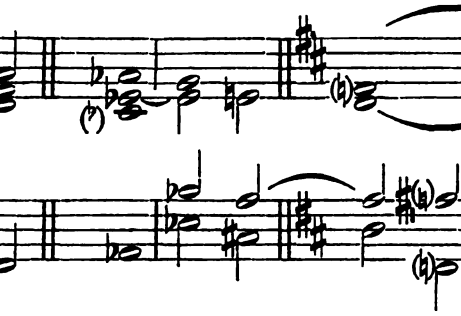


4. into *C*:

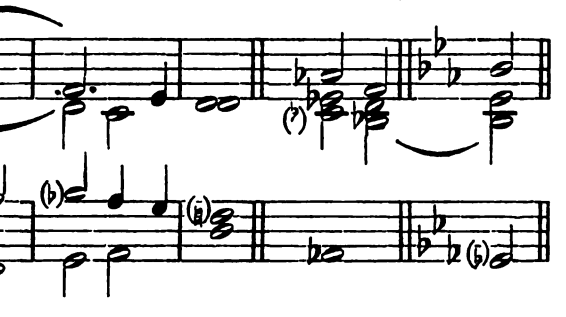
5. into *D♭* (*C♯*):



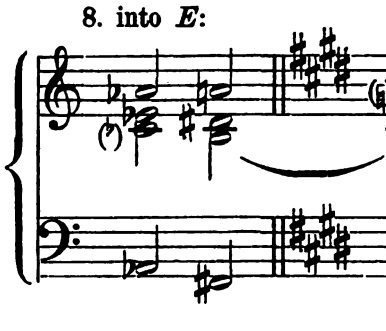
6. into *D*:



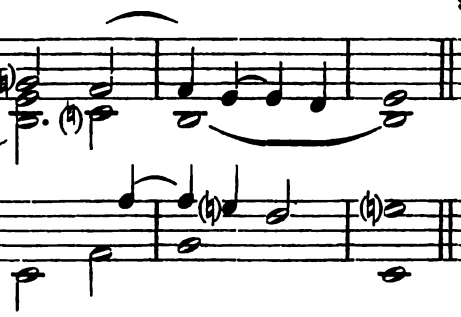
7. into *E♭*:



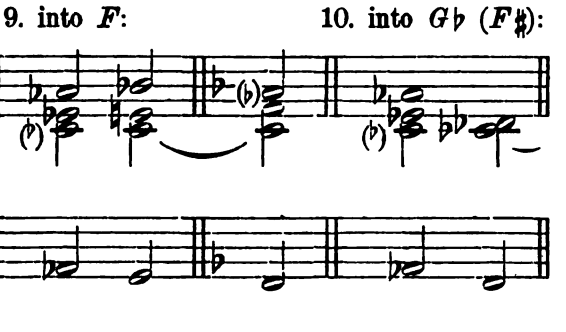
8. into *E*:



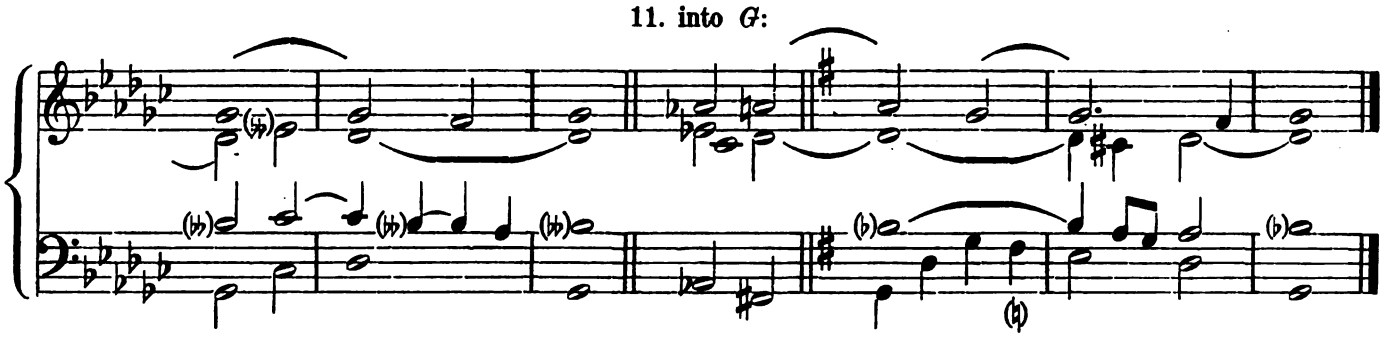
9. into *F*:



10. into *G♭* (*F♯*):

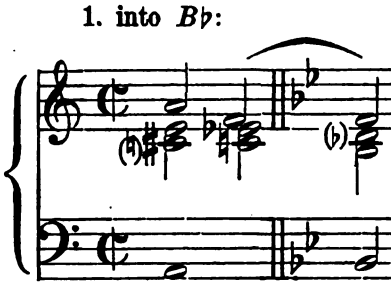


11. into *G*:

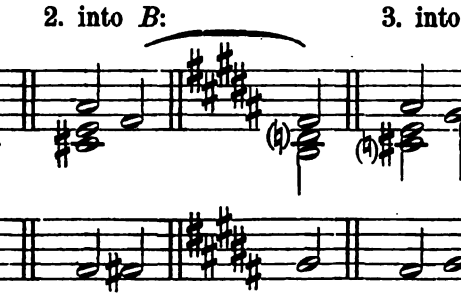


X. From *A*:

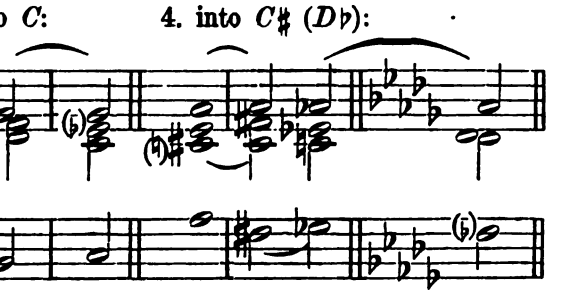
1. into *B♭*:



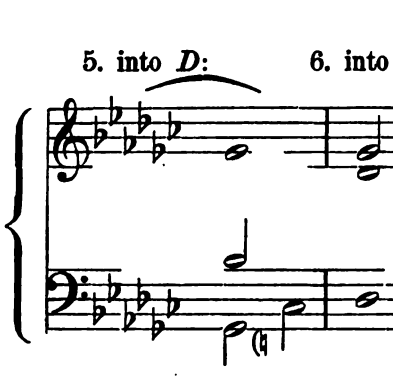
2. into *B*:



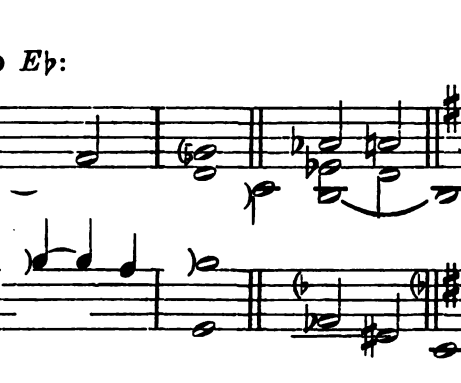
3. into *C*:



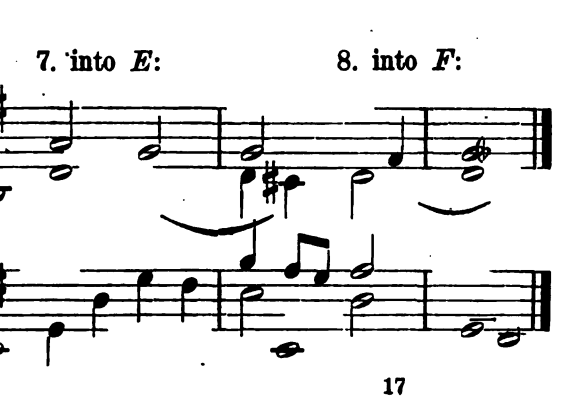
4. into *C♯* (*D♭*):



5. into *D*:



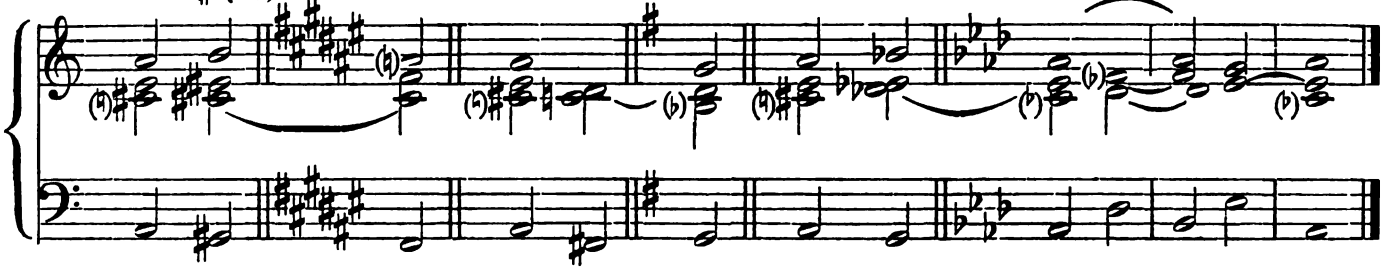
6. into *E♭*:



7. into *E*:

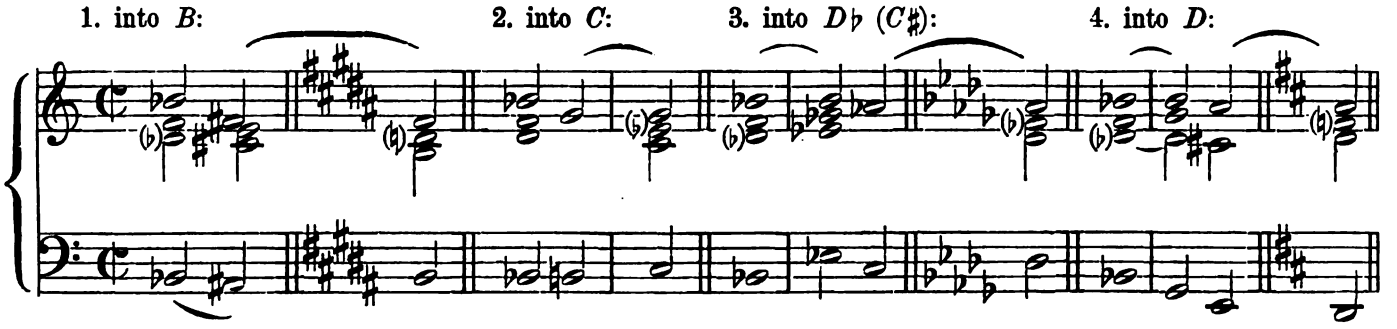
8. into *F*:

9. into *F*♯ (*G*♭): 10. into *G*: 11. into *A*♭:

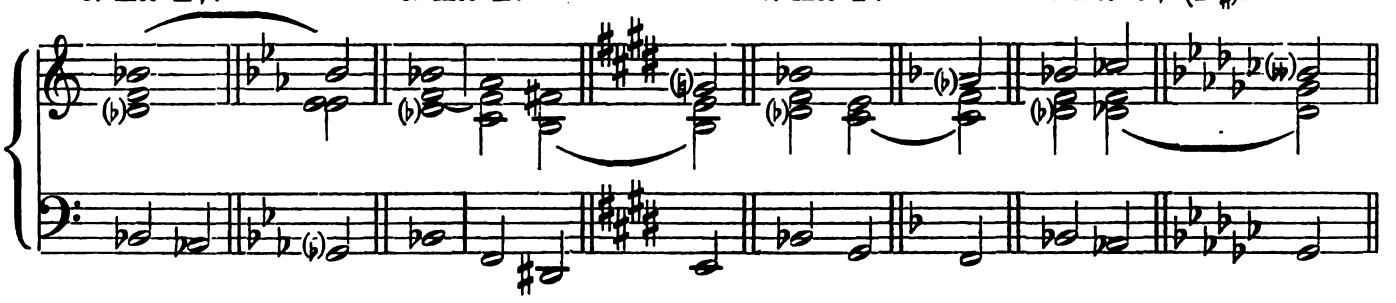


XI. From *B*♭:

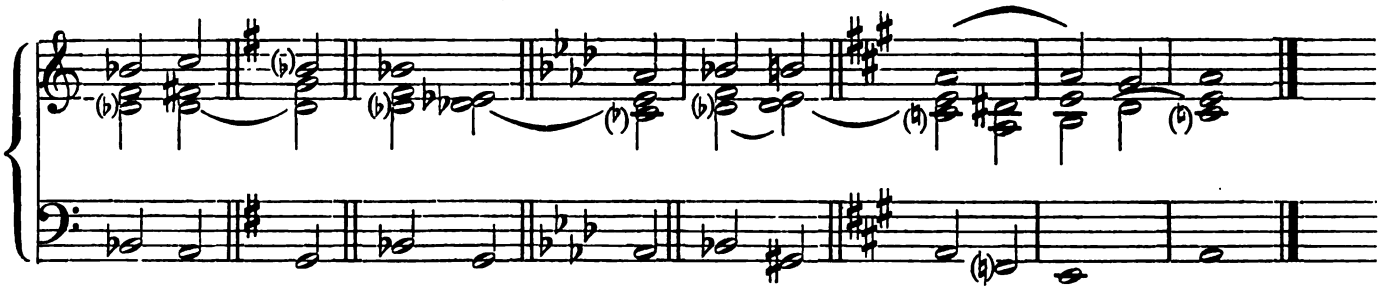
1. into *B*: 2. into *C*: 3. into *D*♭ (*C*♯): 4. into *D*:



5. into *E*♭: 6. into *E*: 7. into *F*: 8. into *G*♭ (*F*♯):

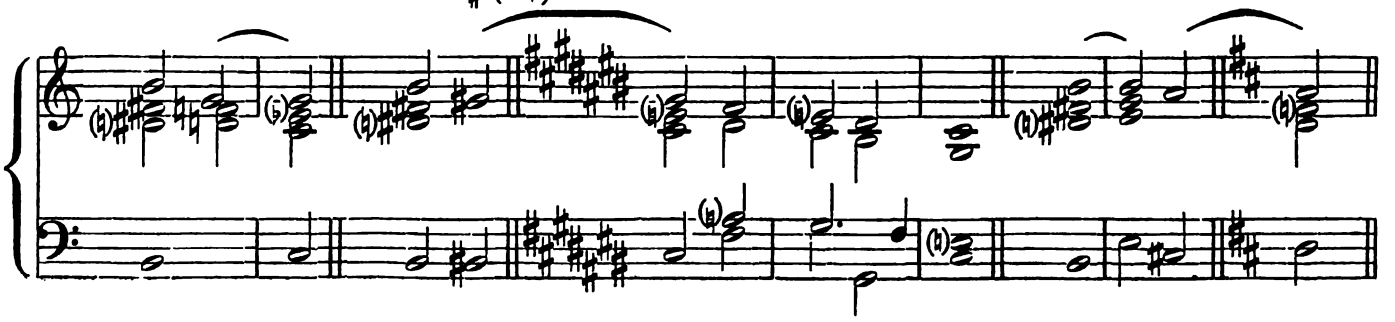


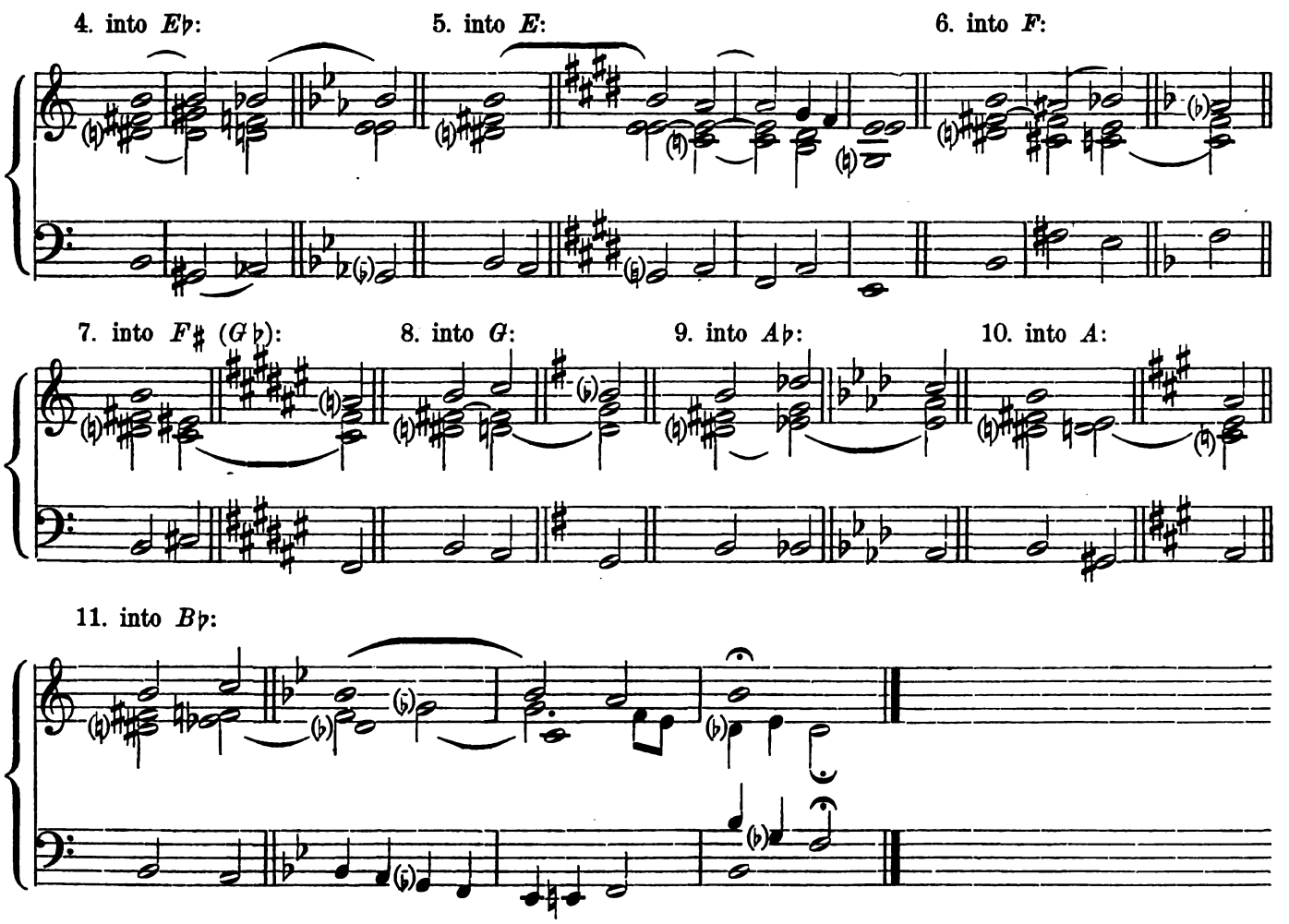
9. into *G*: 10. into *A*♭: 11. into *A*:



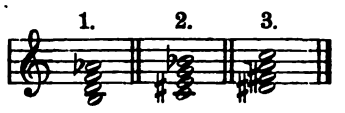
XII. From *B*:

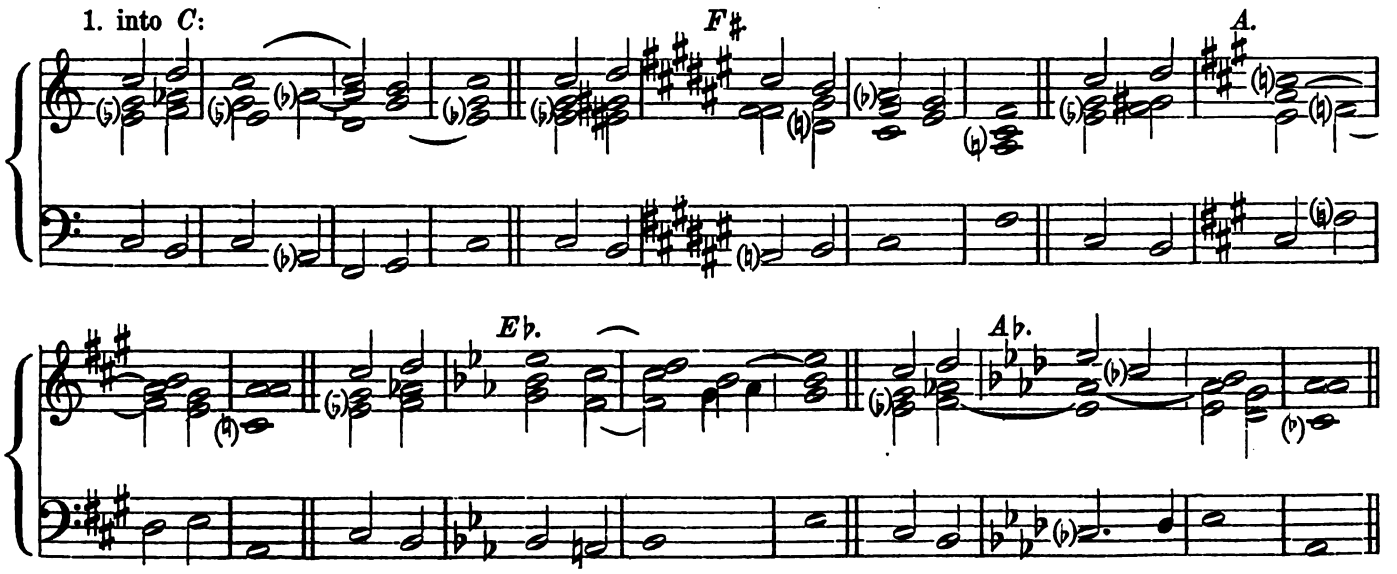
1. into *C*: 2. into *C*♯ (*D*♭): 3. into *D*:





Another very interesting method of modulating is worth noticing for the sake of variety. Each of the three chords below will afford a means of transition into all keys, by way of an exchange of enharmonic tones and a proper resolution.





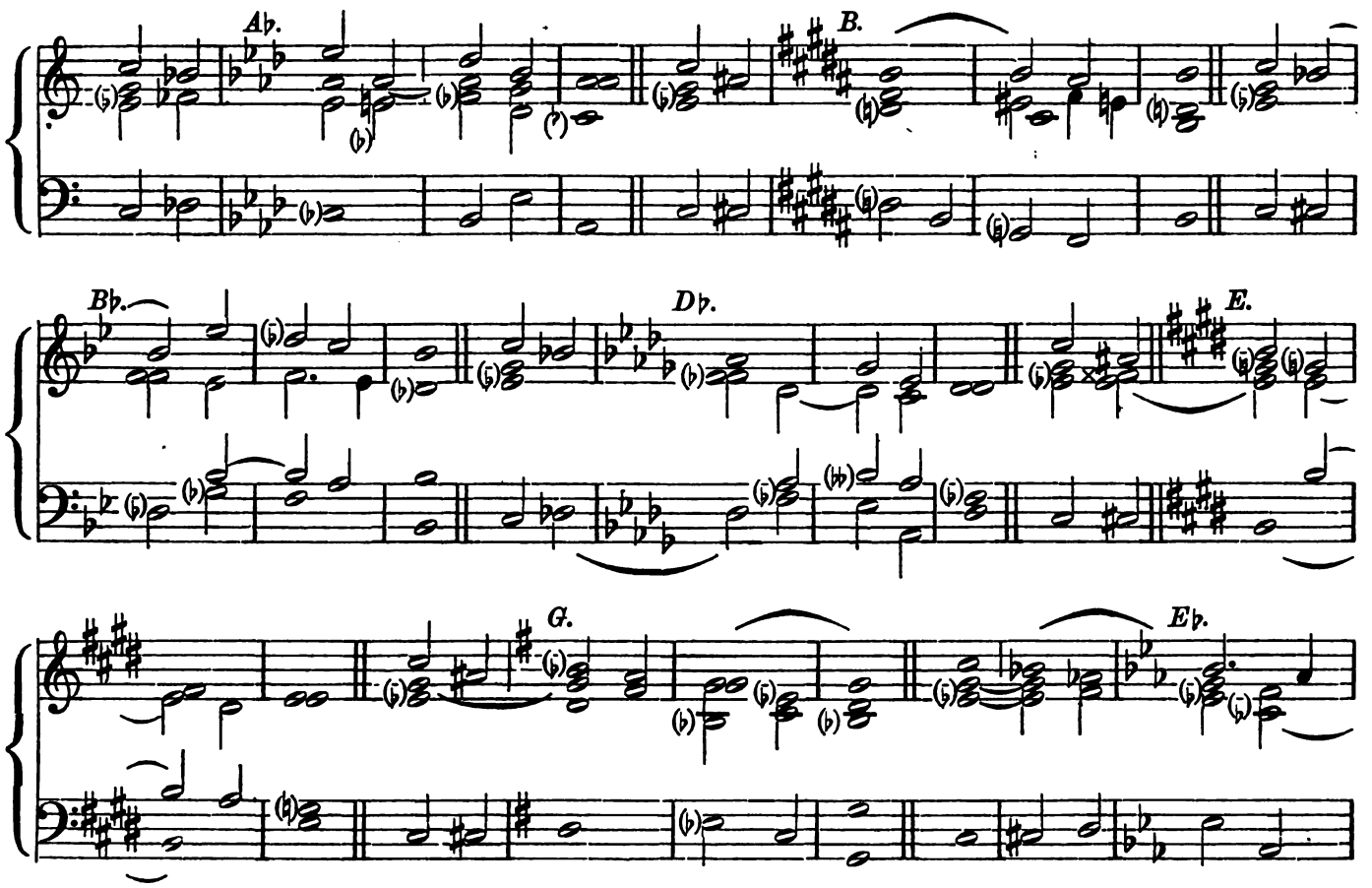
D. *F.*

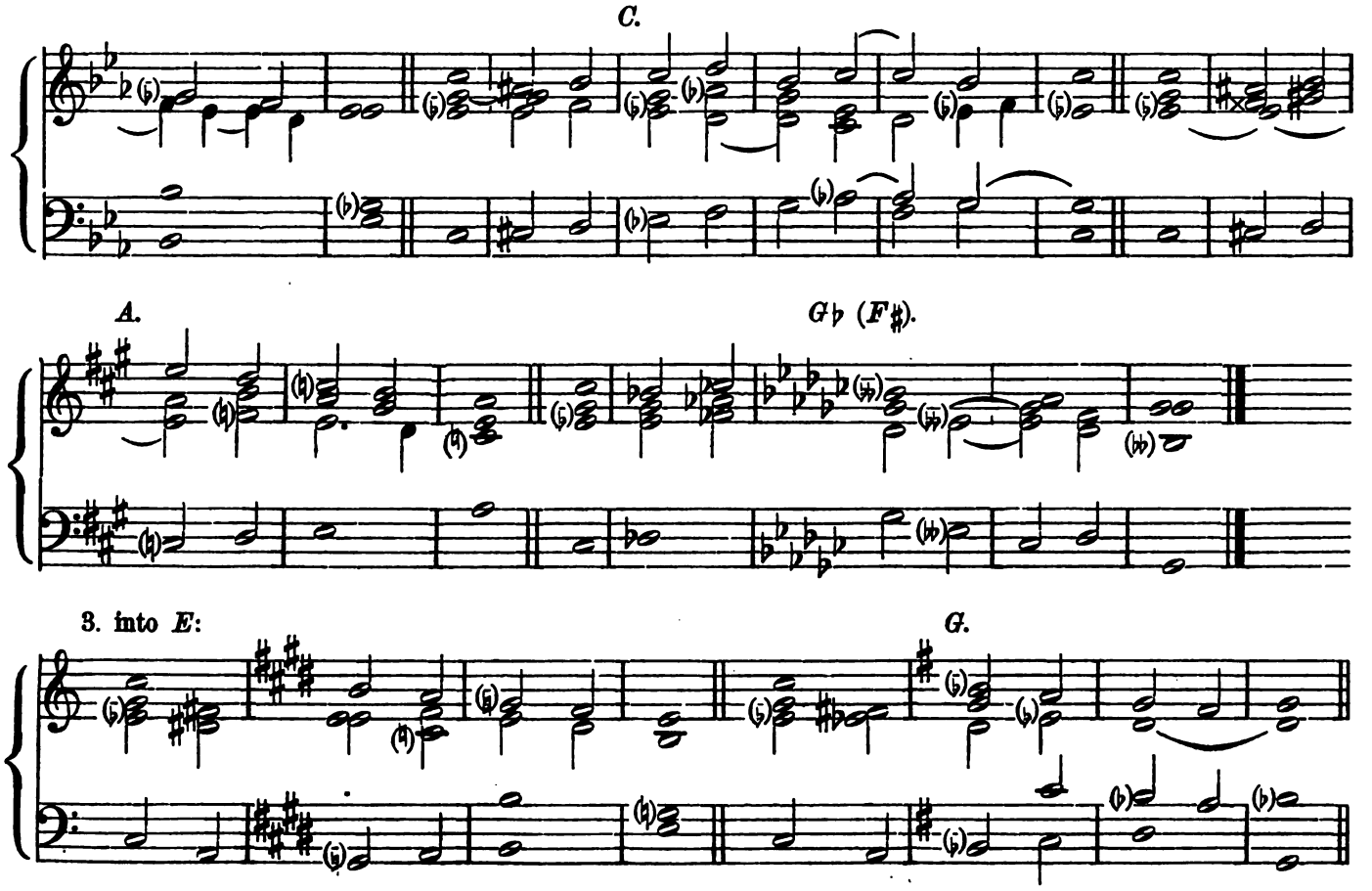
H. *D♭ (C♯).*

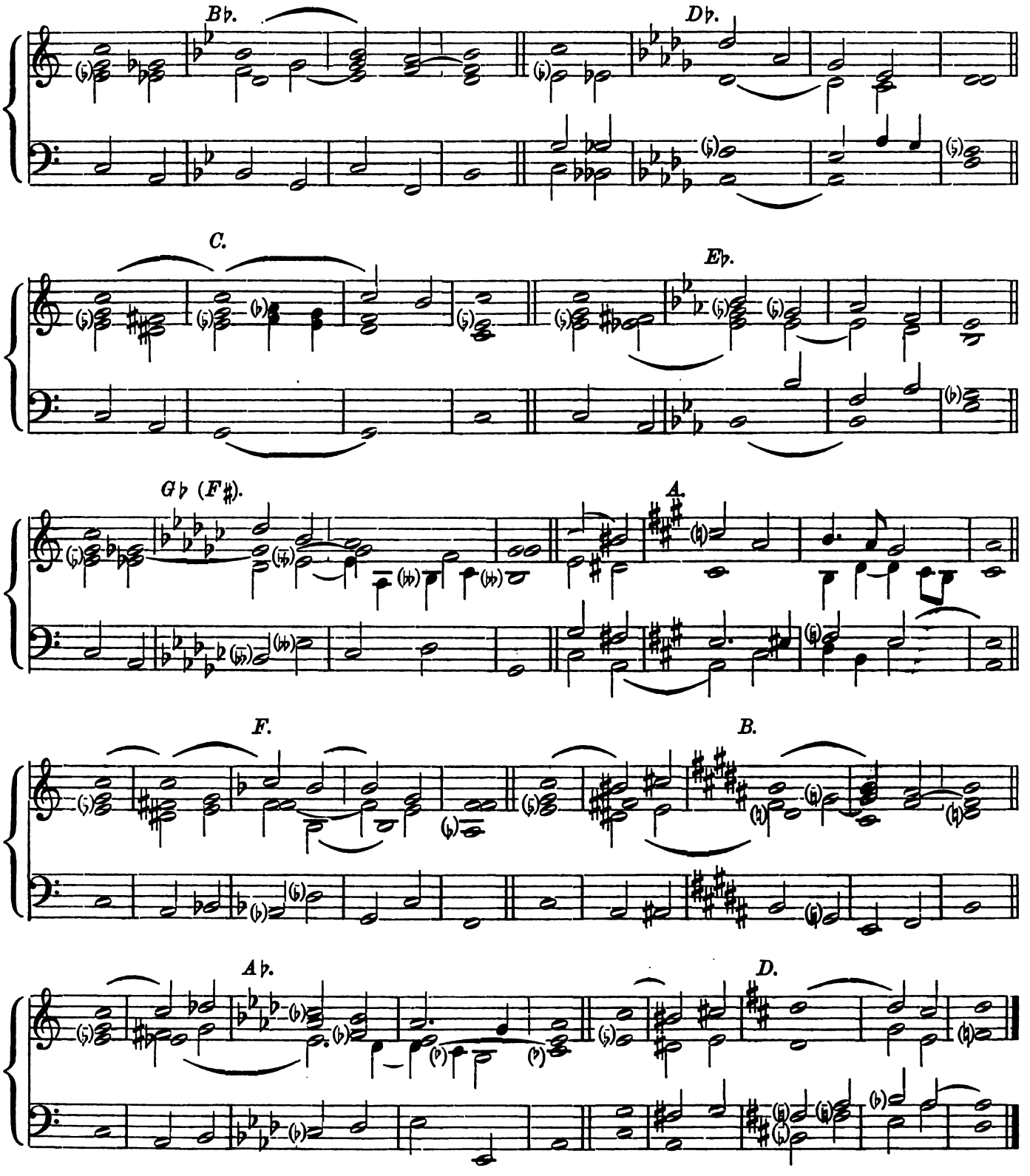
G. *B♭.*

E.

2. into *D*: *F.*


A♭.
B.
B♭.
D♭.
E.
G.
E♭.


C.
A.
G♭ (F♯).
3. into E:
G.

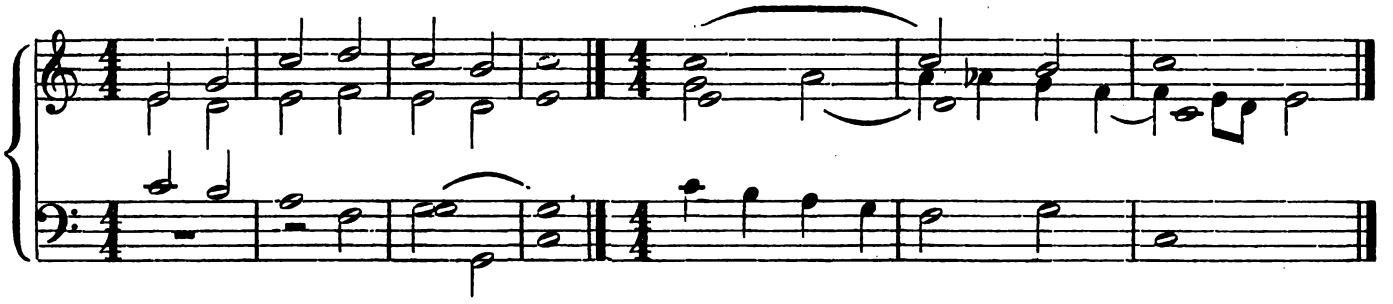


The second part of these instruction contains a collection of pieces intended for divine service. Let the pupil diligently study the correct performance, and the technical difficulties being overcome, perform every piece with the proper combination of stops. Above all, the correct fingering mustbe practised with great care.

SECOND PART.

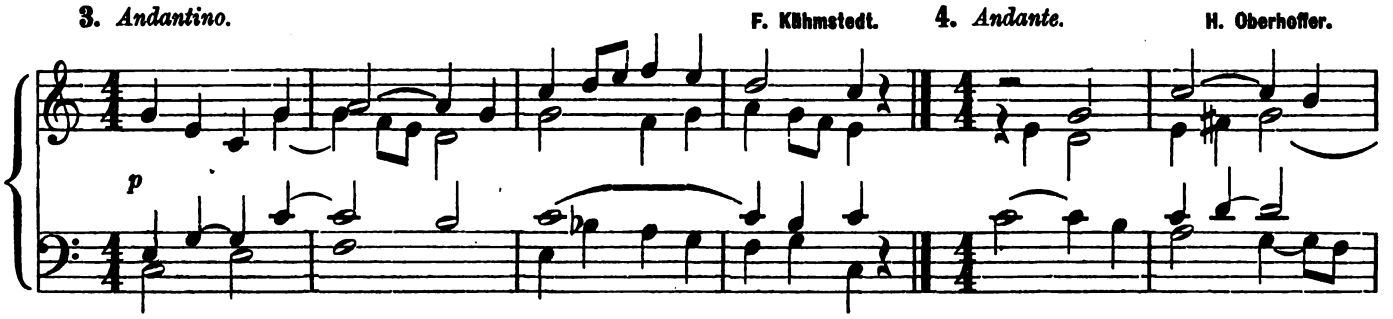
Compositions in all keys.

1. *Andante.* W. Wedemann.



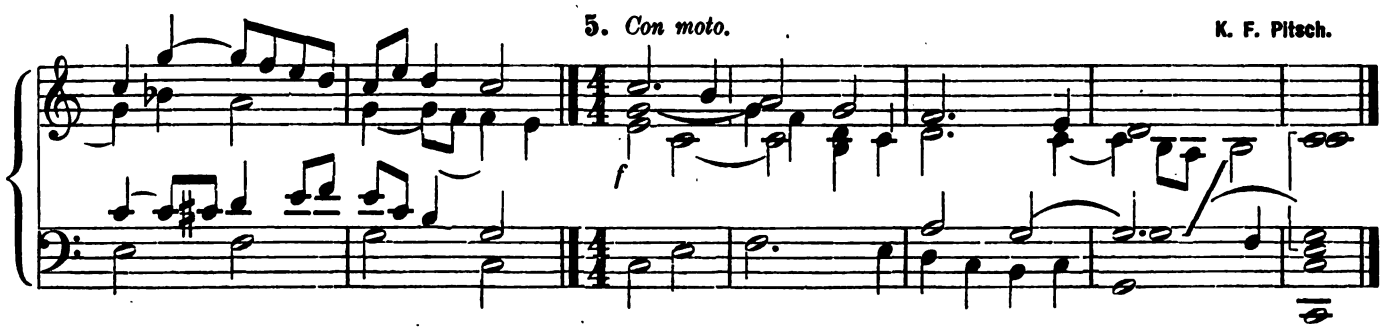
2. *Andante.* C. S. Meister.

3. *Andantino.* F. Kühmstedt.

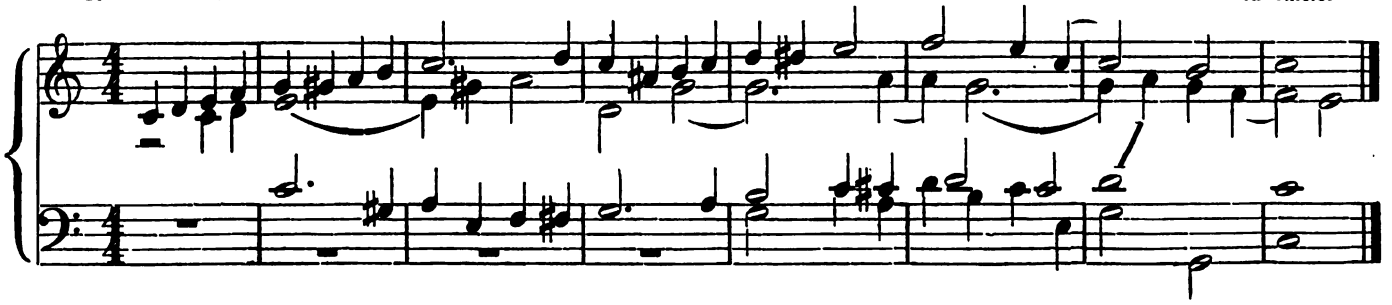


4. *Andante.* H. Oberhoffer.

5. *Con moto.* K. F. Pitsch.



6. *Moderato.* A. Thiele.



7. *Moderato.* G. F. Reichhardt.

dolce.

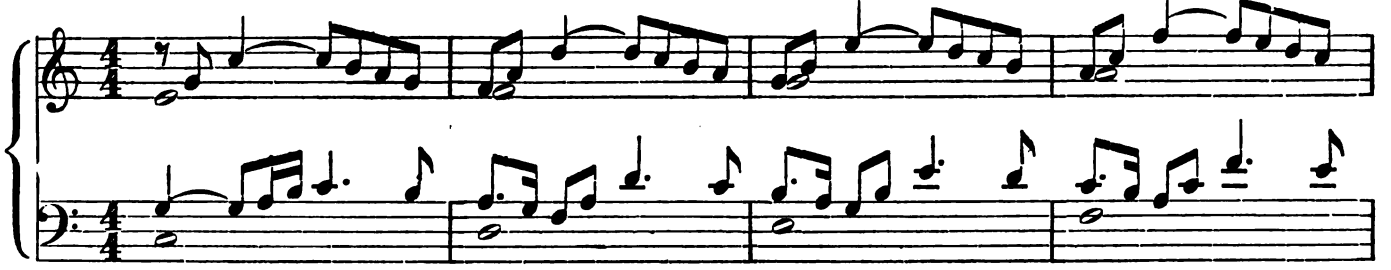
8. A. Hesse.

L.H.

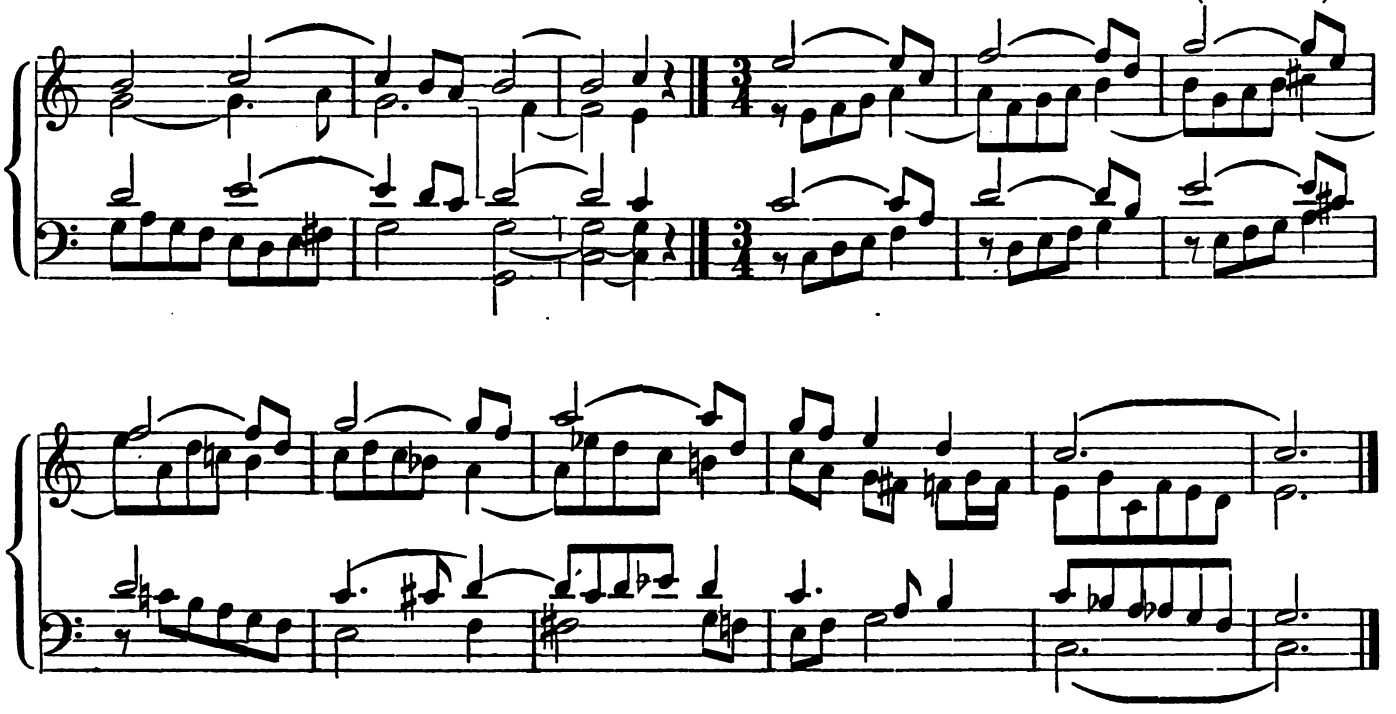
9. *Moderato.* W. Wedemann.

10. *Andante.* Ch. H. Rinck.

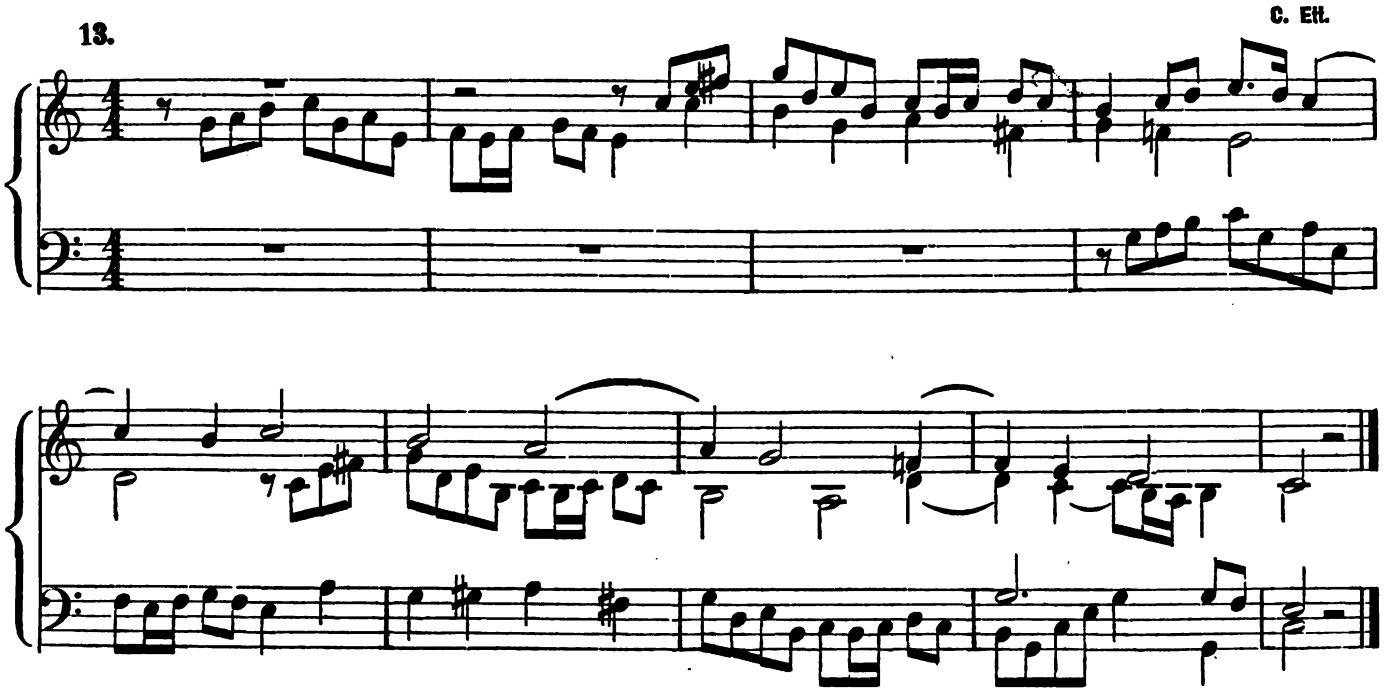
11. **C. Ett.** (1788—1847.)



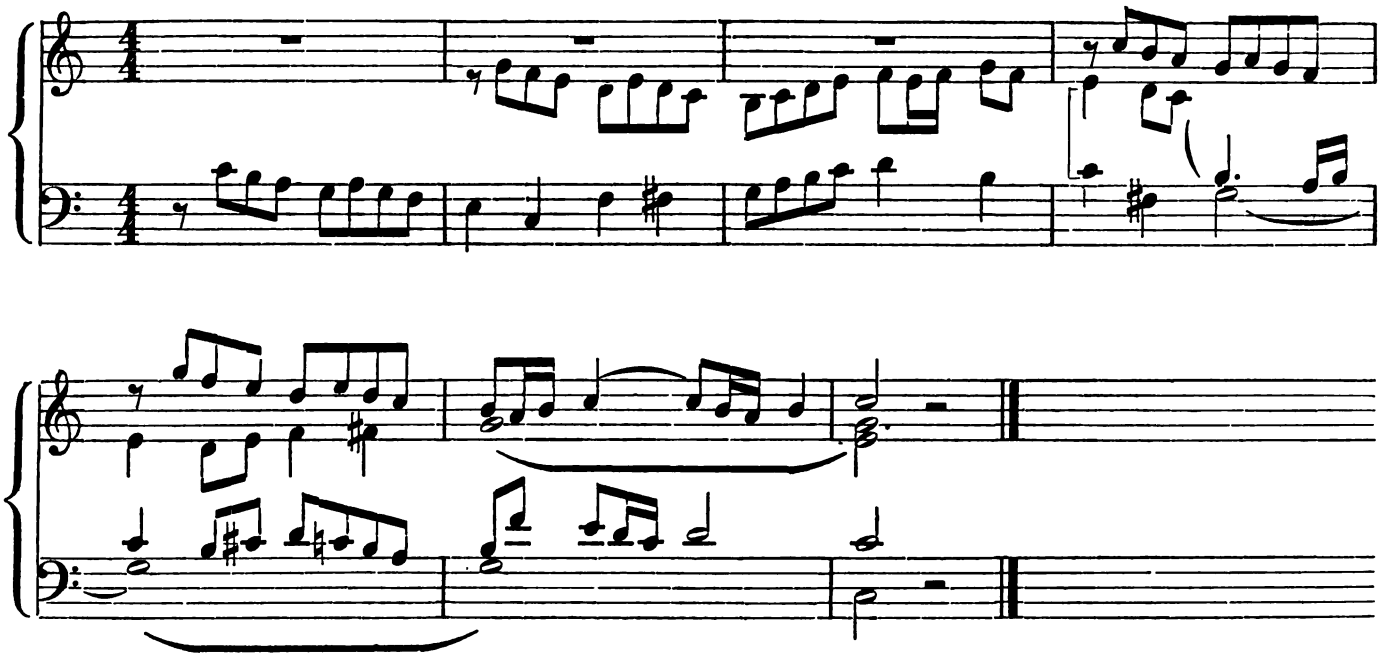
12. *Moderato.* **J. Ch. Rinck.** (1770—1846.)



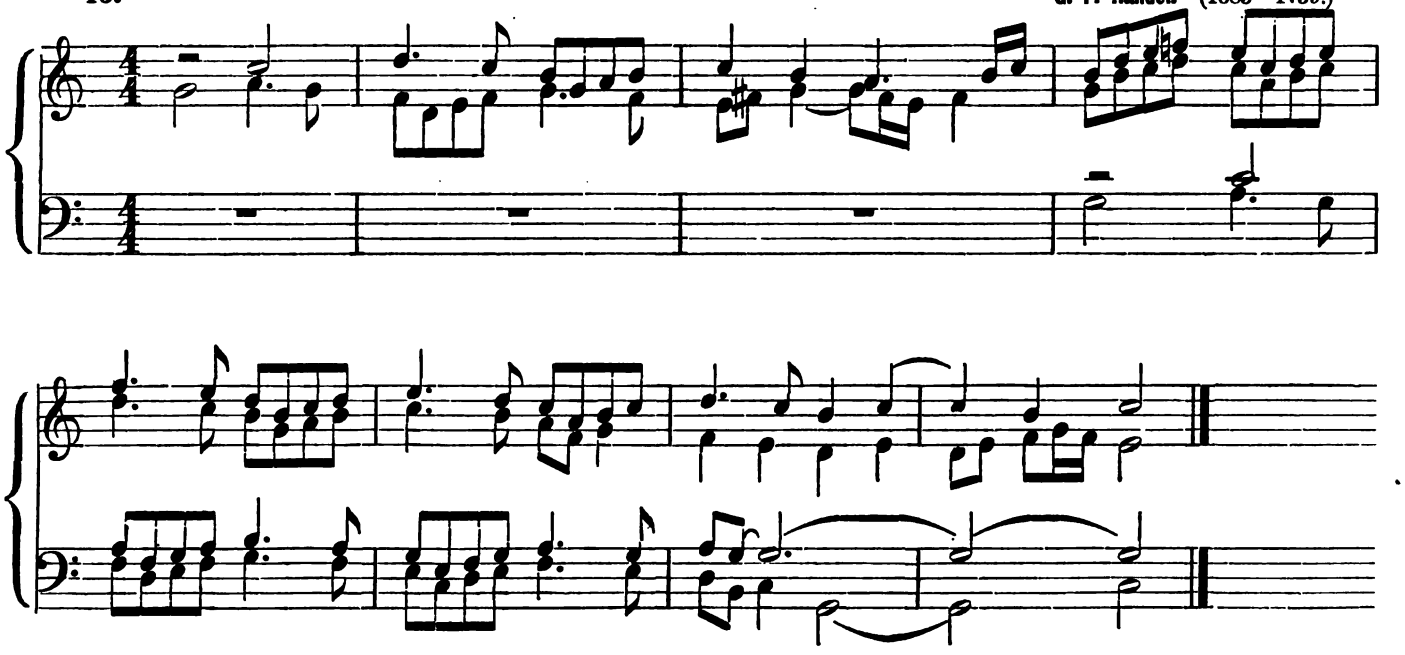
13. **C. Ett.**



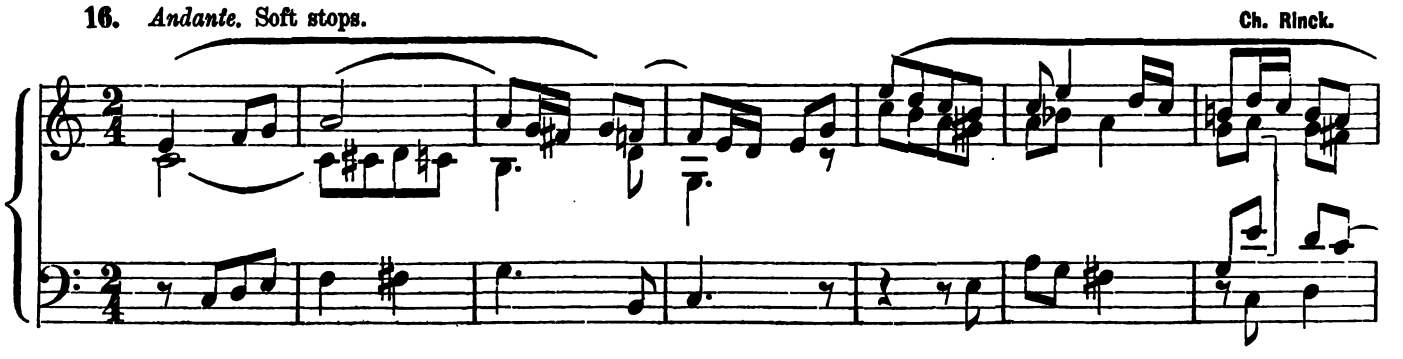
14.



15. G. F. Händel. (1685—1759.)



16. *Andante.* Soft stops. Ch. Rinck.



17. A. Kaim.

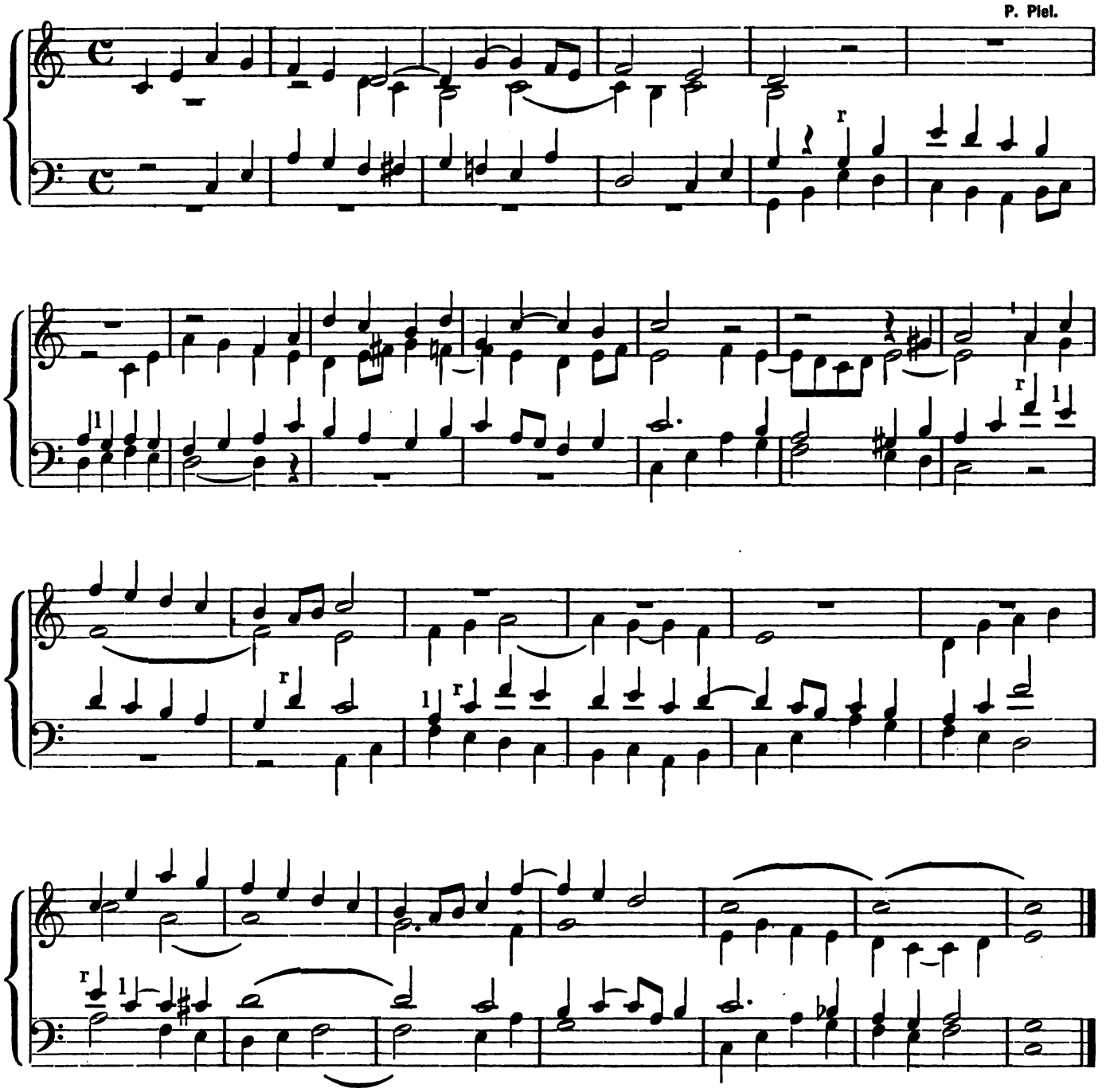
p l. h.

cresc.

f

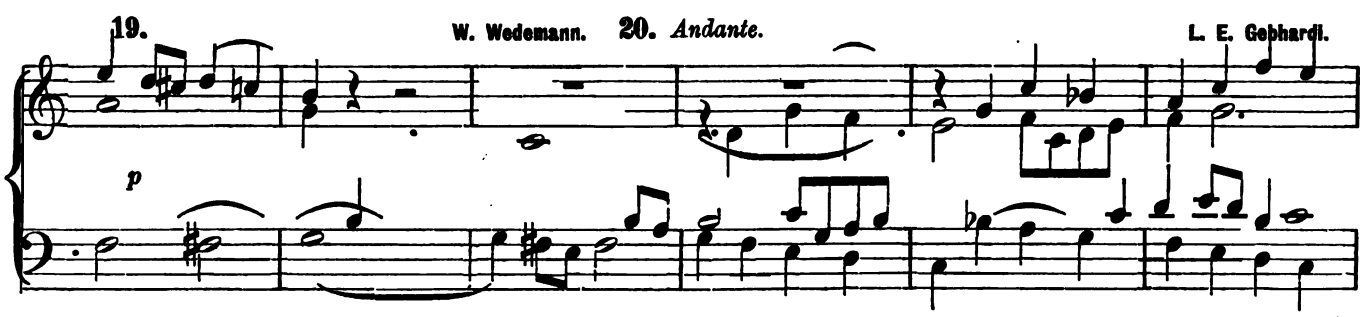
18. *Moderato.*

P. Piel.

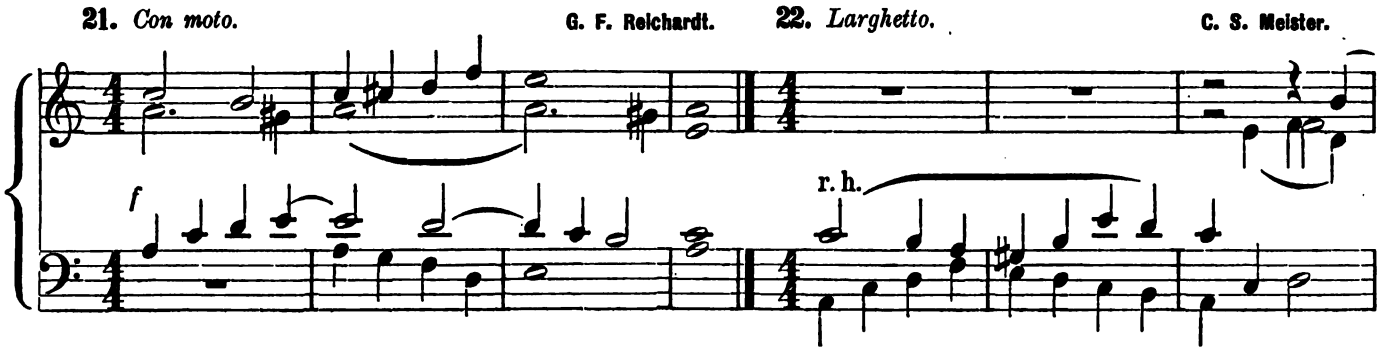


A-minor.

19. W. Wedemann. 20. *Andante.* L. E. Gebhardi.

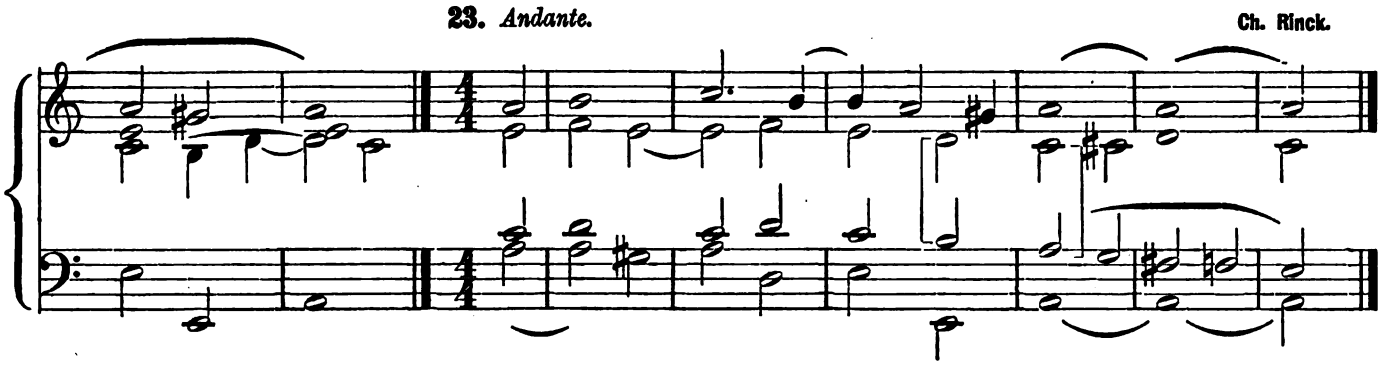


21. *Con moto.* G. F. Reichardt.

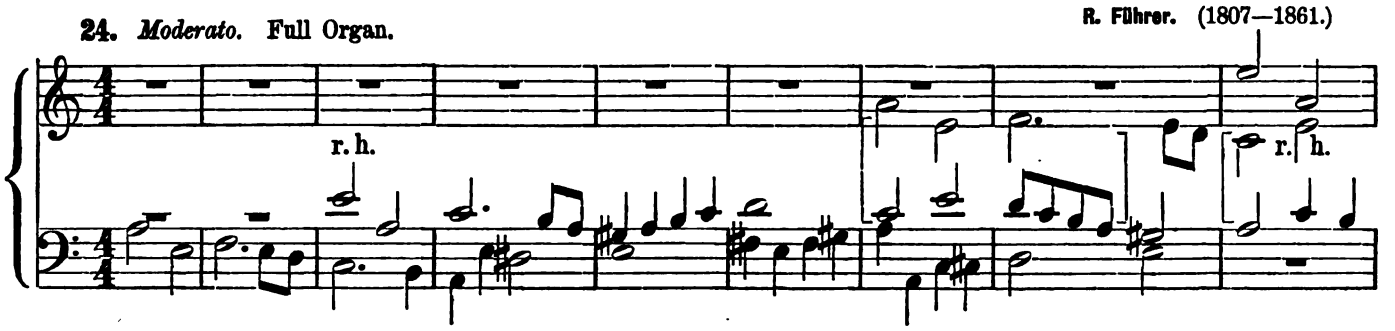


22. *Larghetto.* C. S. Meister.

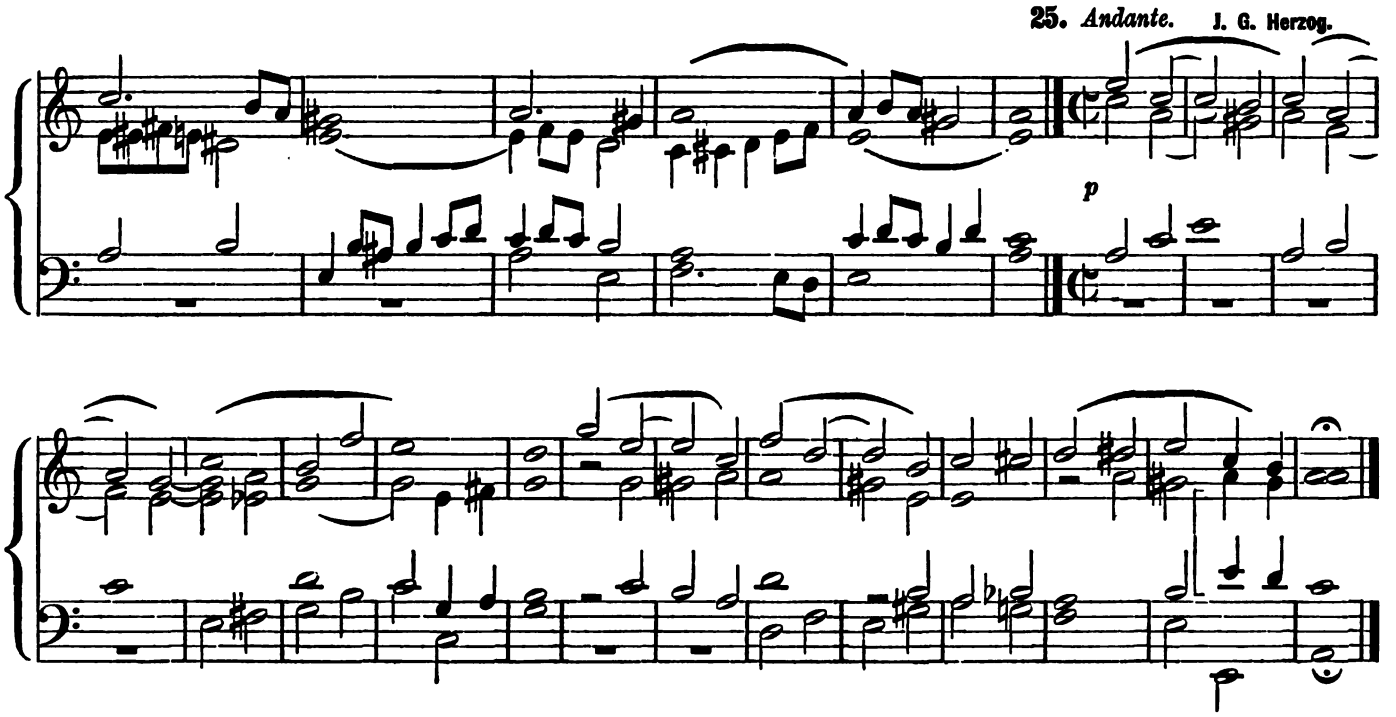
23. *Andante.* Ch. Rinck.



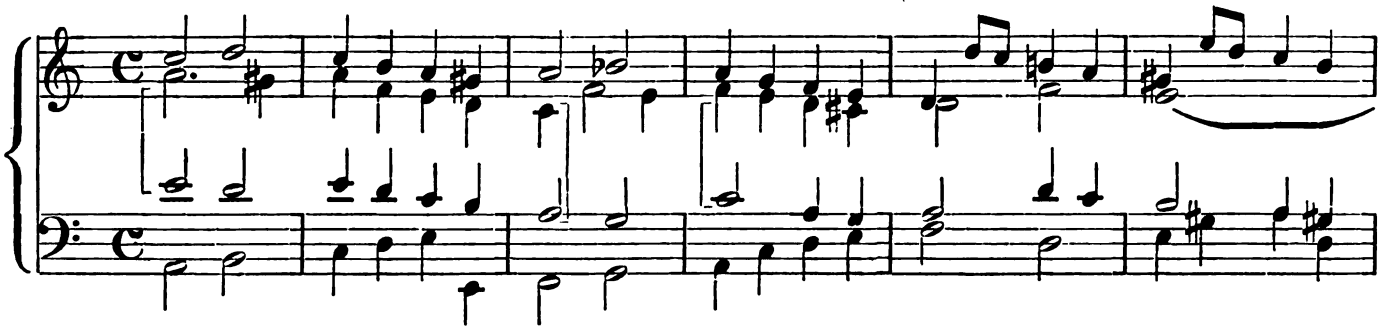
24. *Moderato.* Full Organ. R. Führer. (1807—1861.)



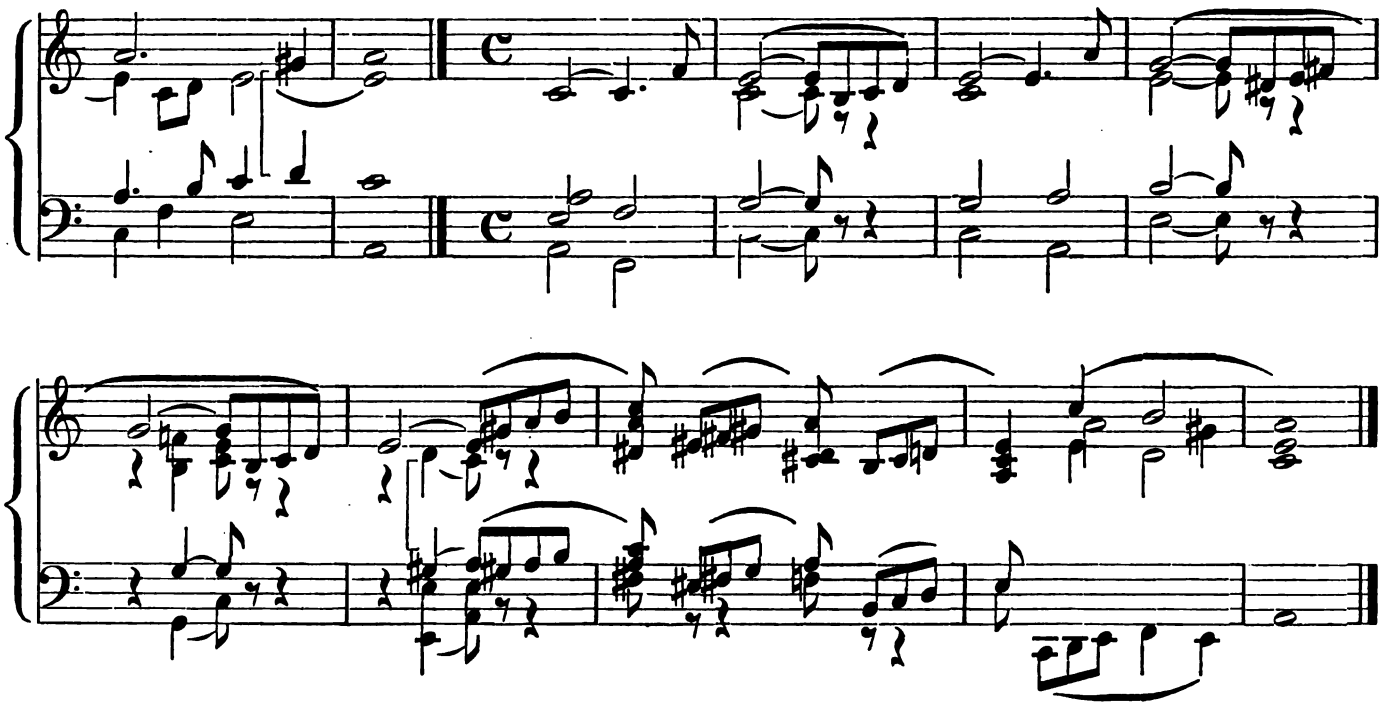
25. *Andante.* J. G. Herzog.



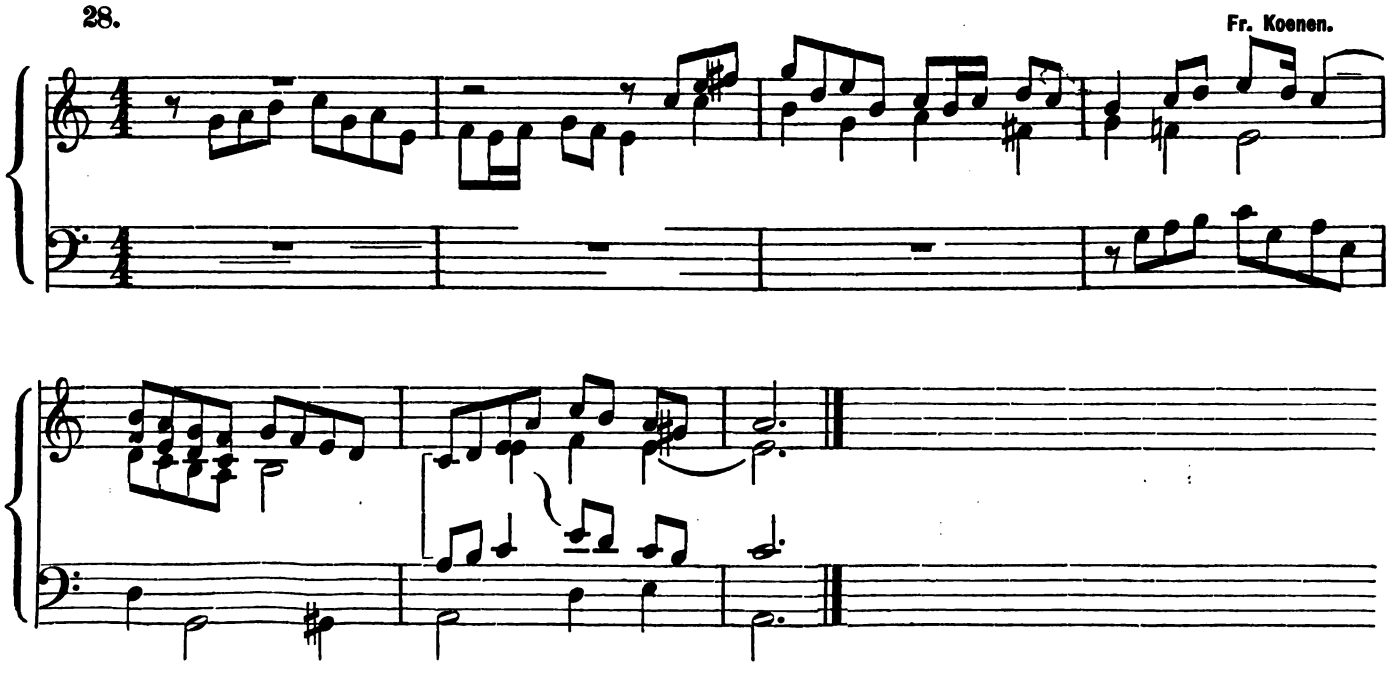
26. C. Ett.



27. *Larghetto.* Full Organ. M. Brosig.

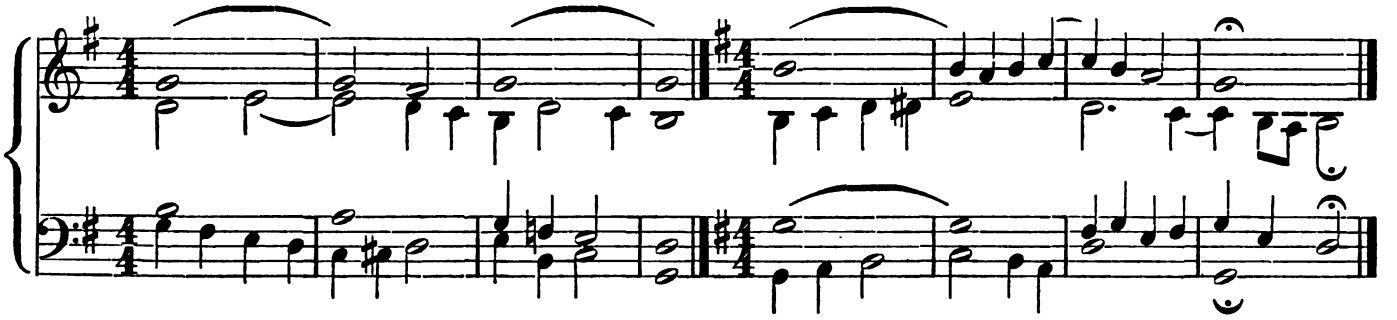


28. Fr. Koenen.



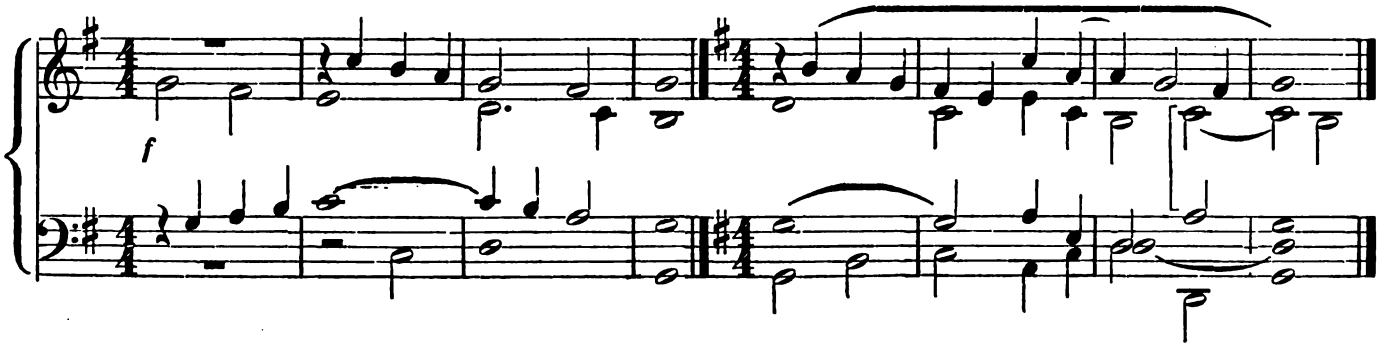
G-major.

29. J. S.



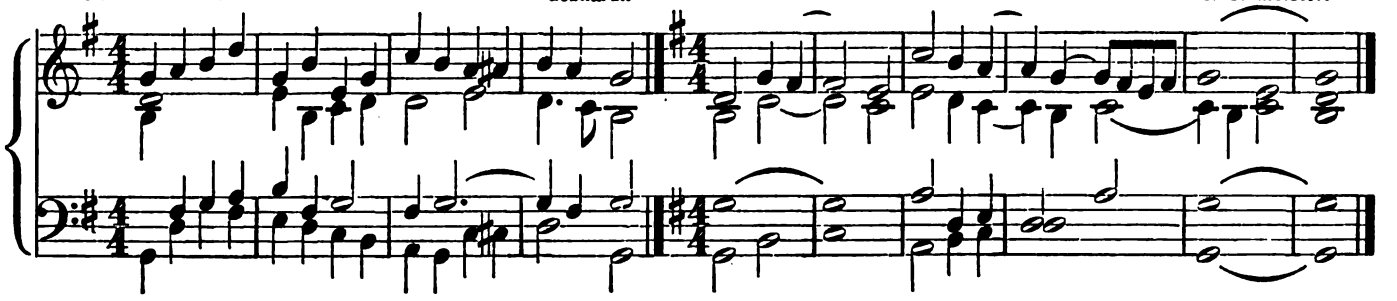
30. J. S.

31. *Con moto.* W. Wedemann.



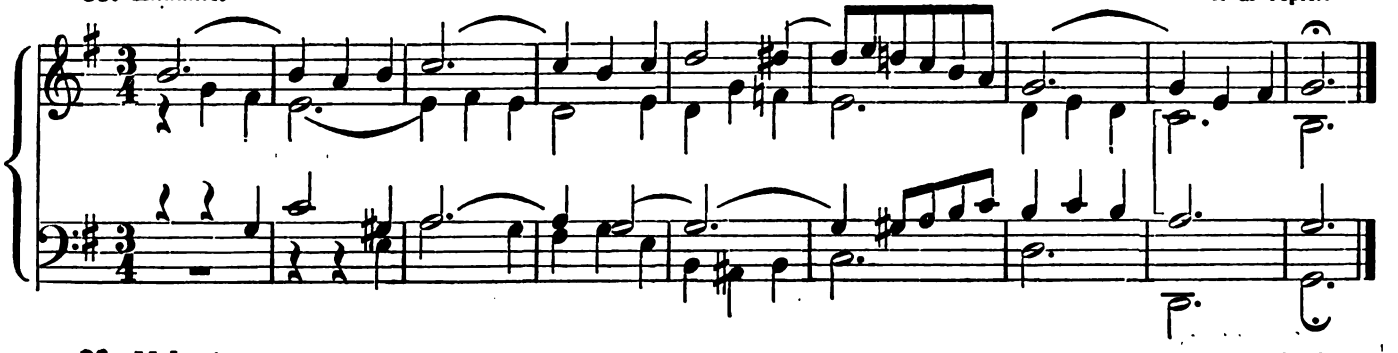
32. C. S. Meister.

33. *Andante.* Gebhardi.

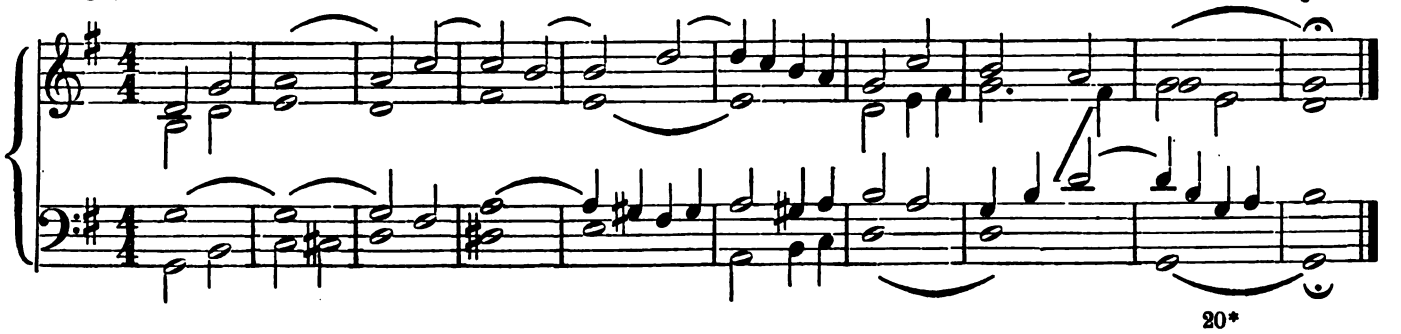


34. *Moderato.* C. S. Meister.

35. *Andante.* J. G. Töpfer.



36. *Moderato.* H. Engel.



37. P. Piel.

38. *Moderato.* R. Führer.

39. Ch. Rinck.

40. *Adagio.* Ch. Rinck.

41. Jos. Grätz. (1760—1826.)

l. h.

42. L. Pearsall.

dolce. l. h.

43. C. Greith.

mf *p*

mf

44. L. Pearsall.

dolce.

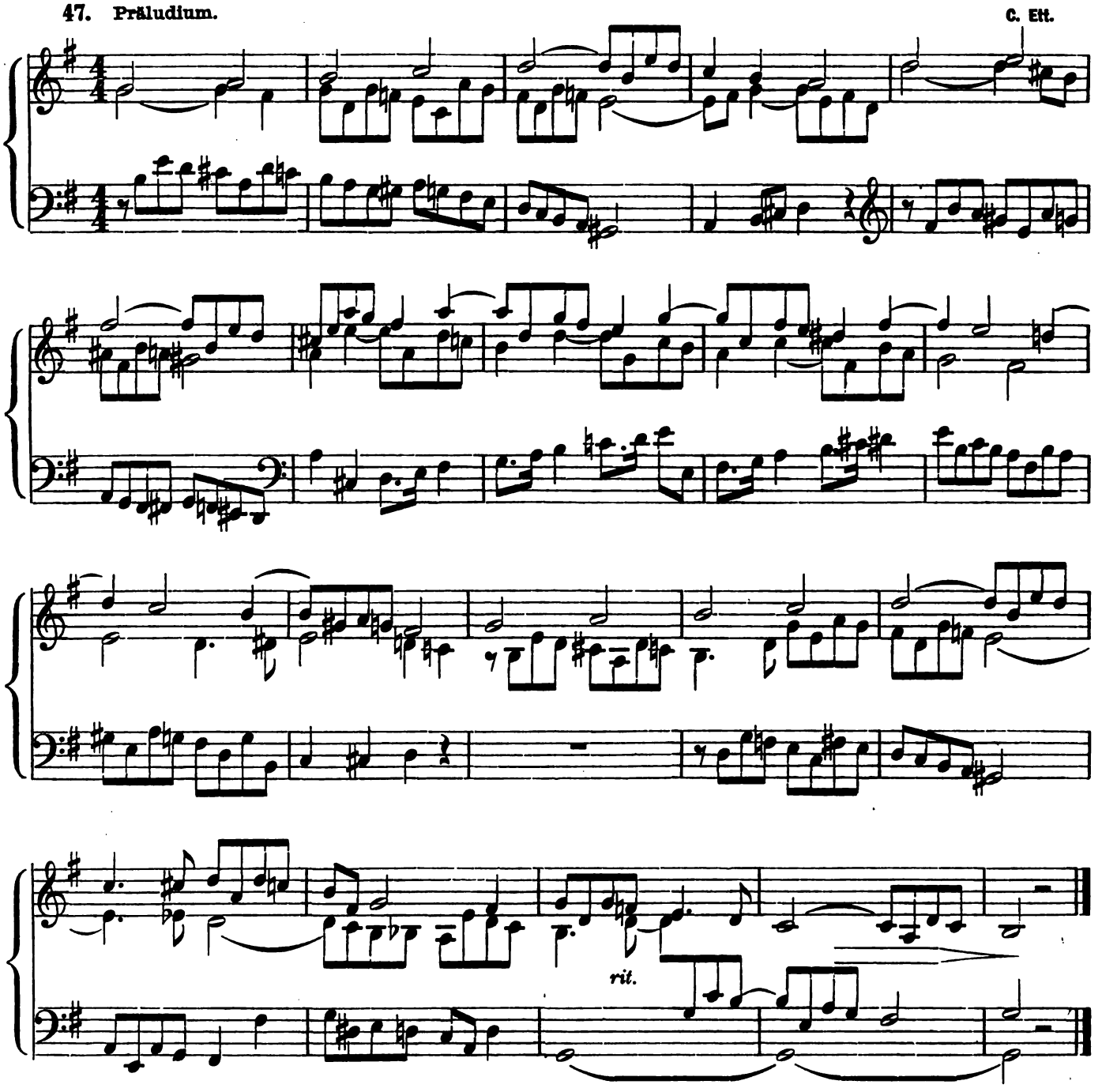
f

45. A. Kalm.

46. *Maestoso.*

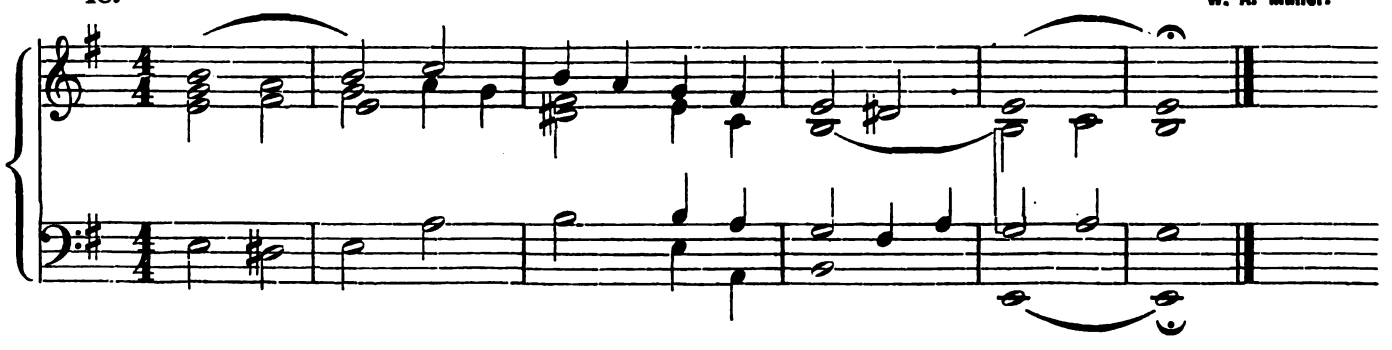
f

47. Präludium. C. Ett.

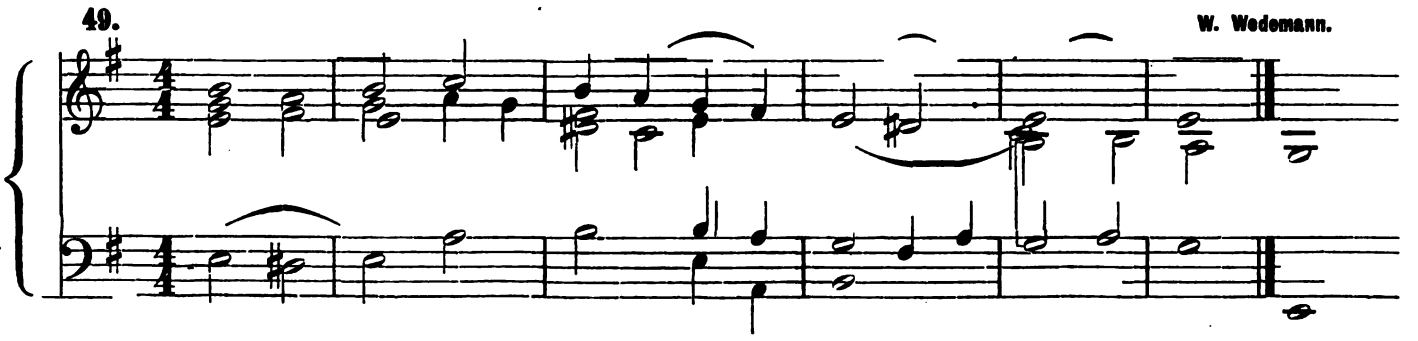


E-minor.

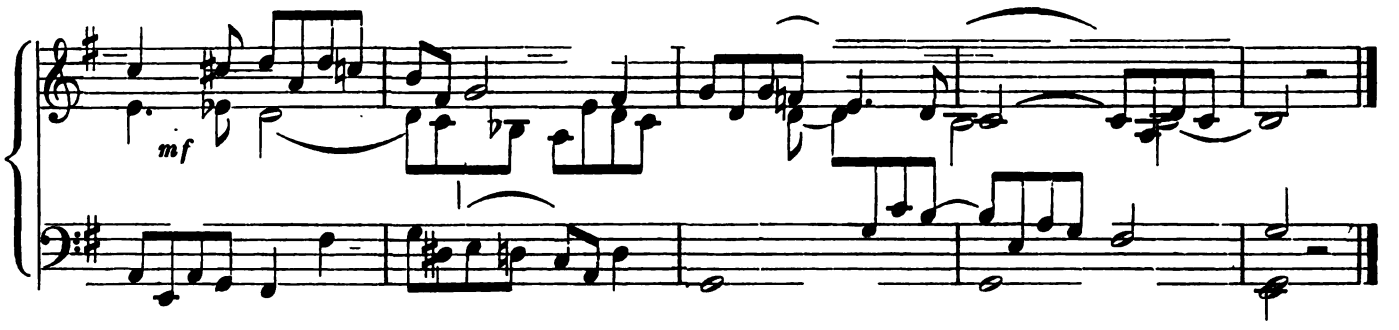
48. W. A. Müller.



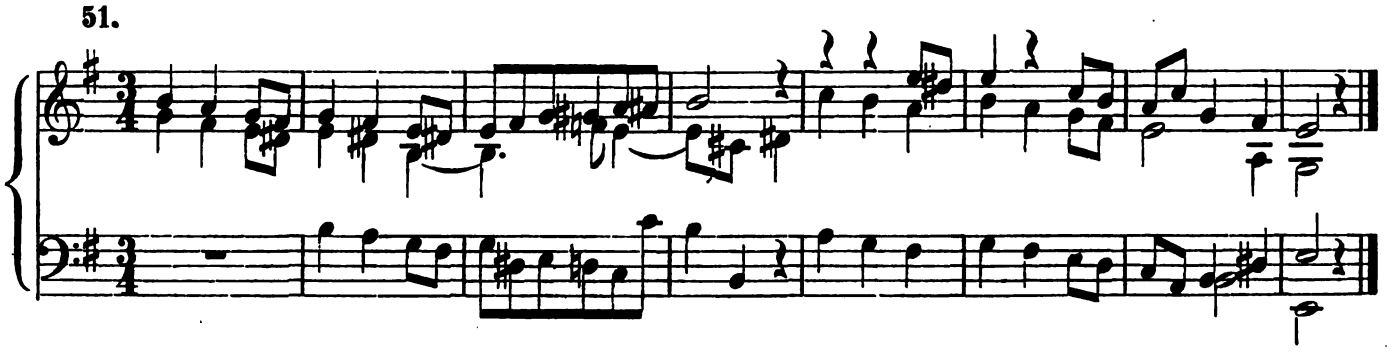
49. W. Wedemann.



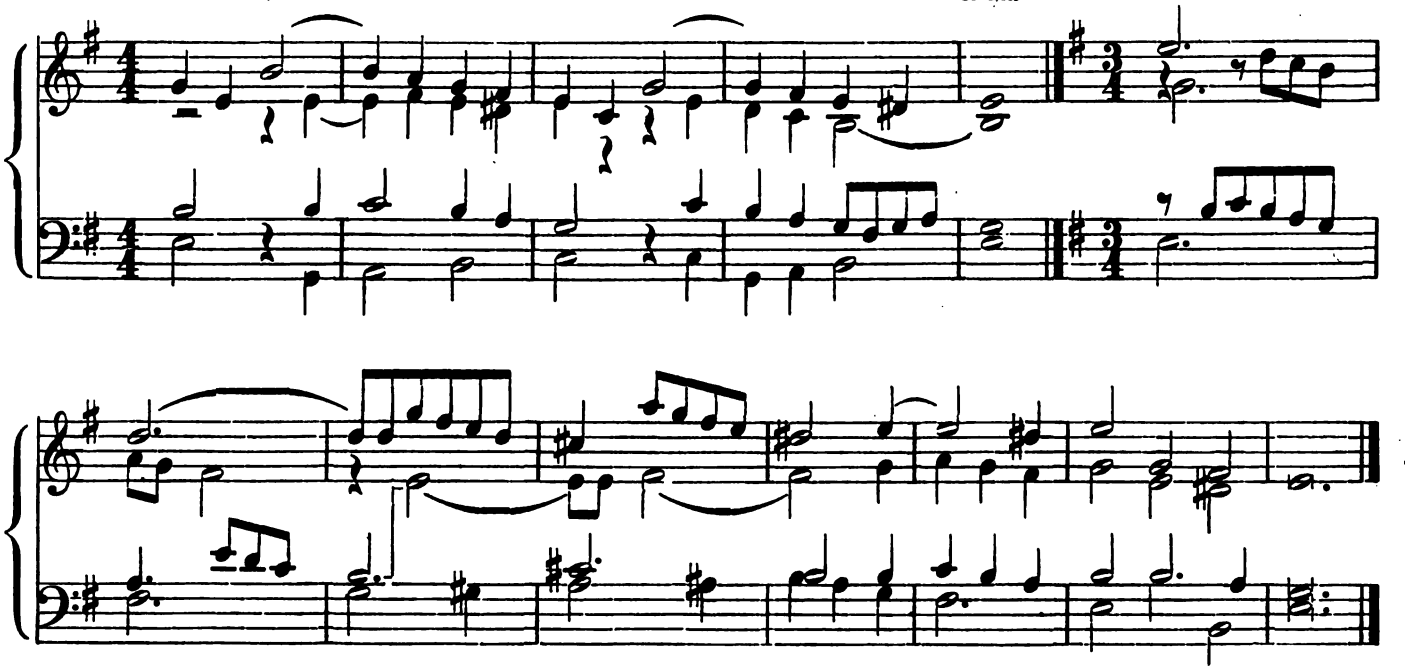
50. *Con moto.* K. F. Pitsch.



51.



52. C. Ett. **53.** J. Seb. Bach.



54. P. Piel.

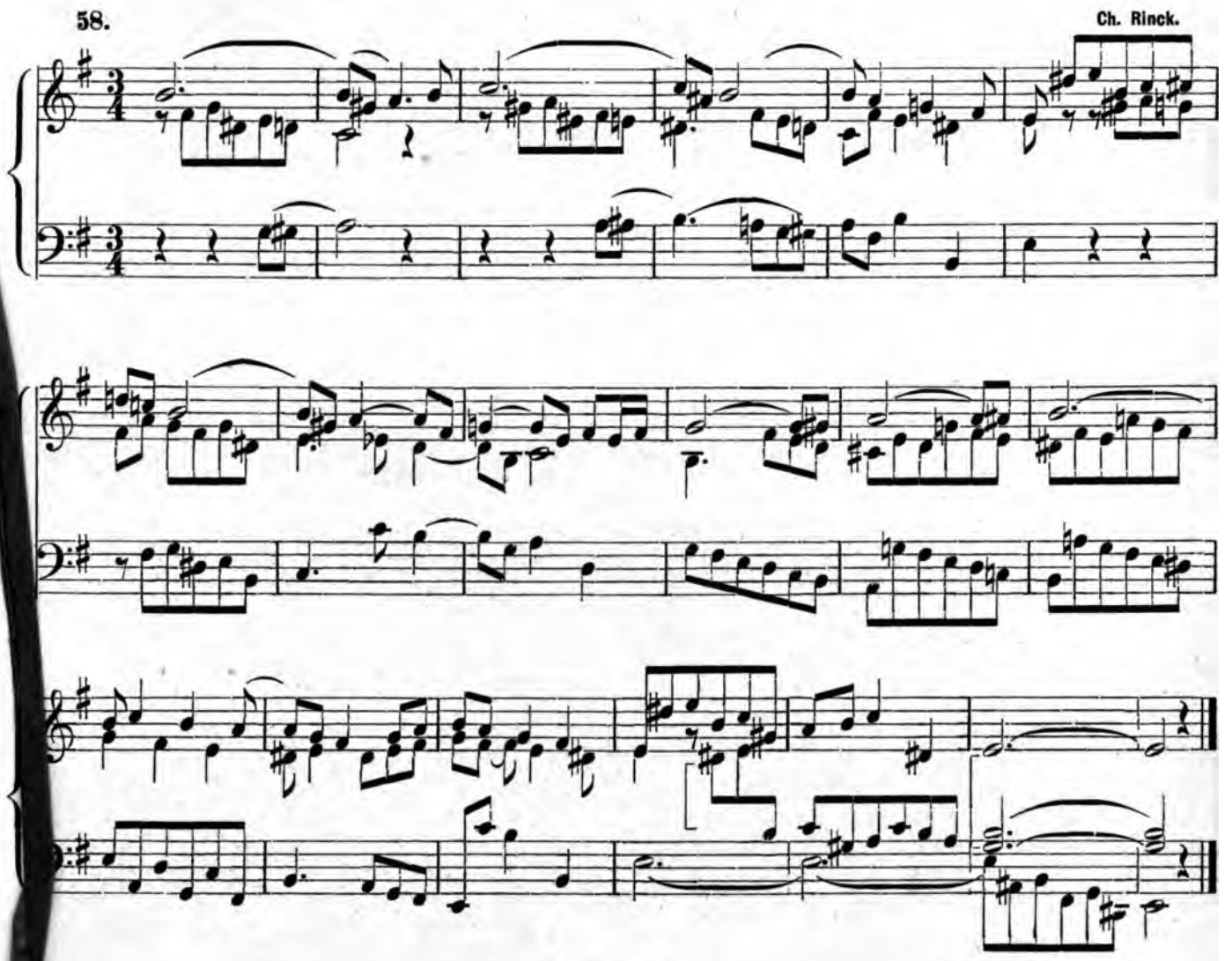
55. P. Piel.

56. P. Piel.

r. h.

57. L. Spohr.

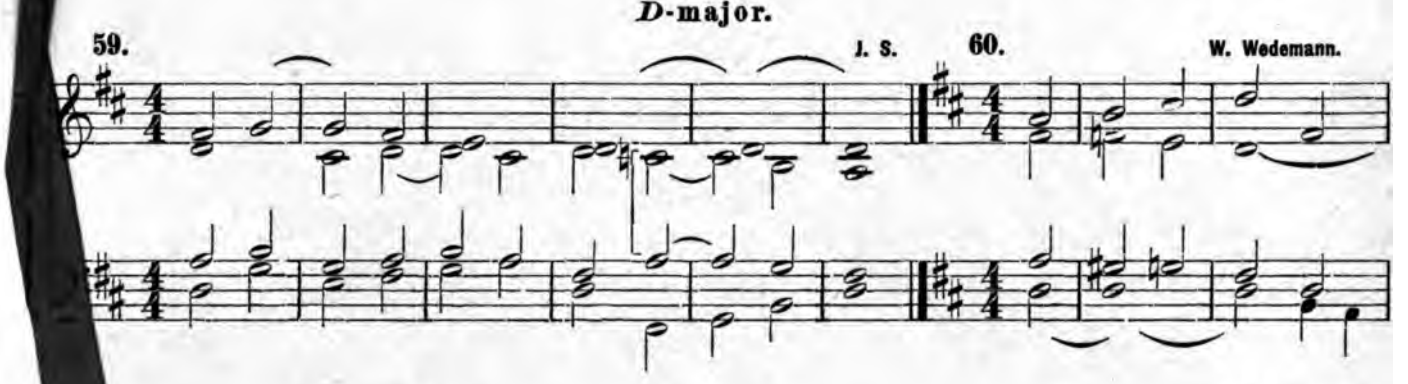
58. Ch. Rinck.



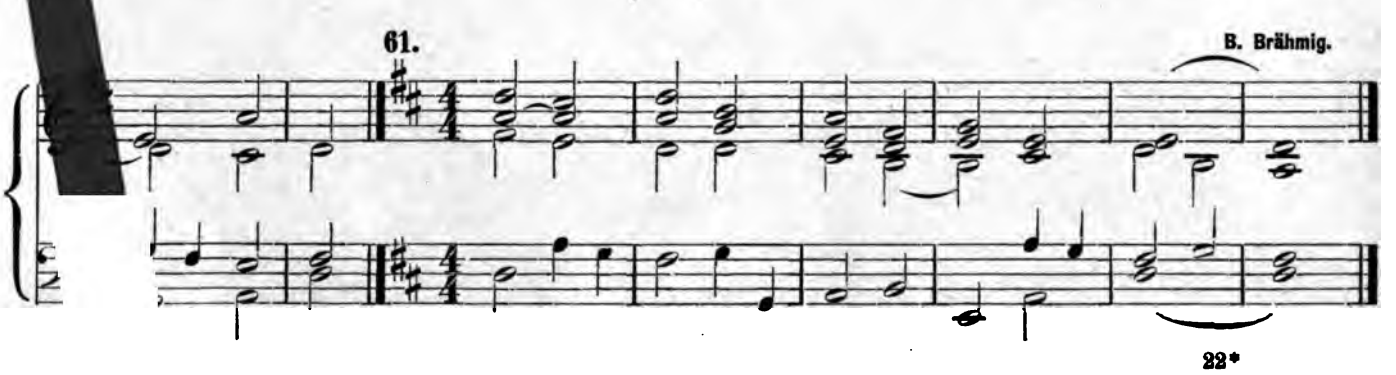
D-major.

59. J. S.

60. W. Wedemann.



61. B. Brähmig.



54. P. Piel.

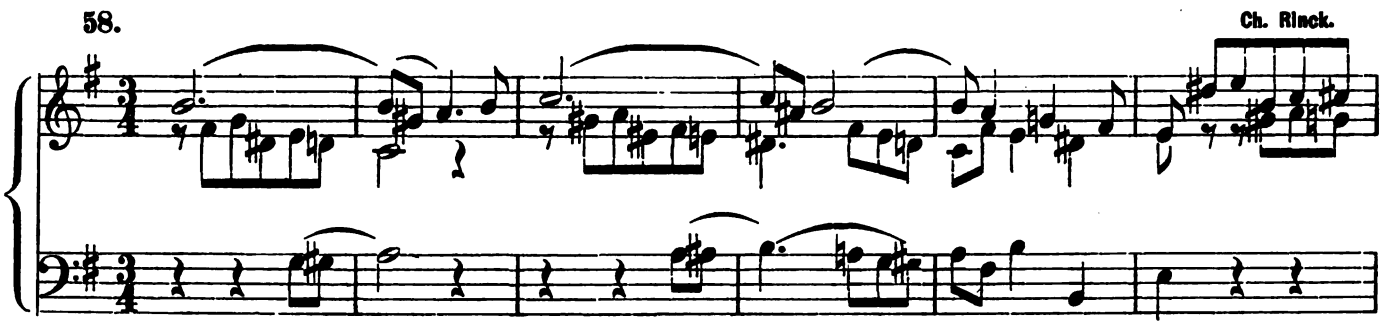
55. P. Piel.

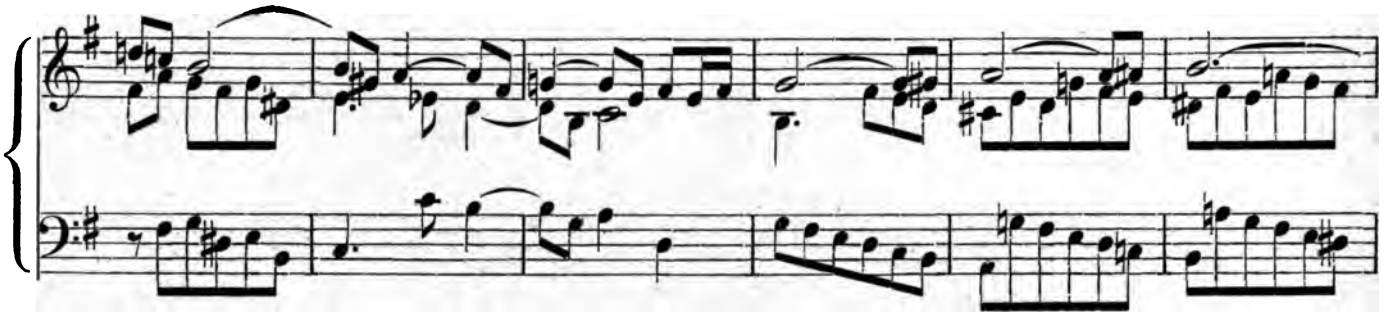
56. P. Piel.

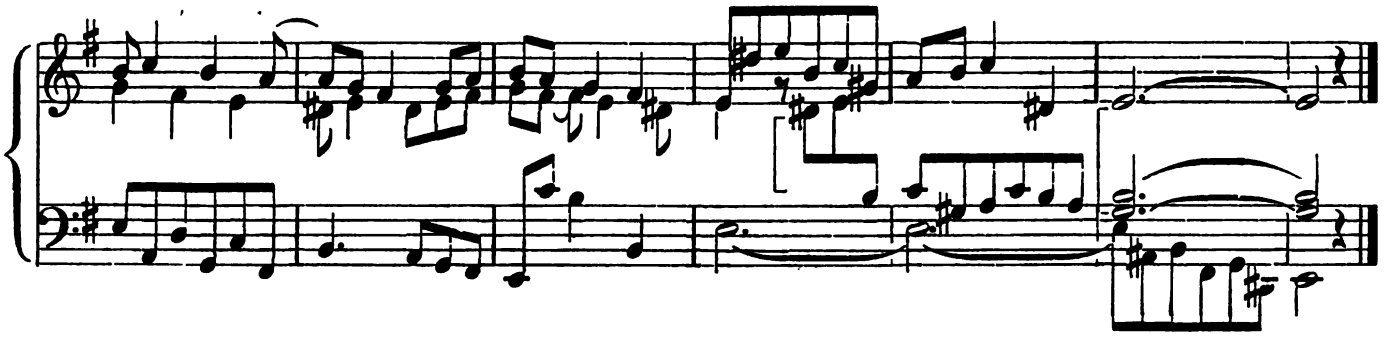
r. h.

57. L. Spohr.

58. Ch. Rinck.



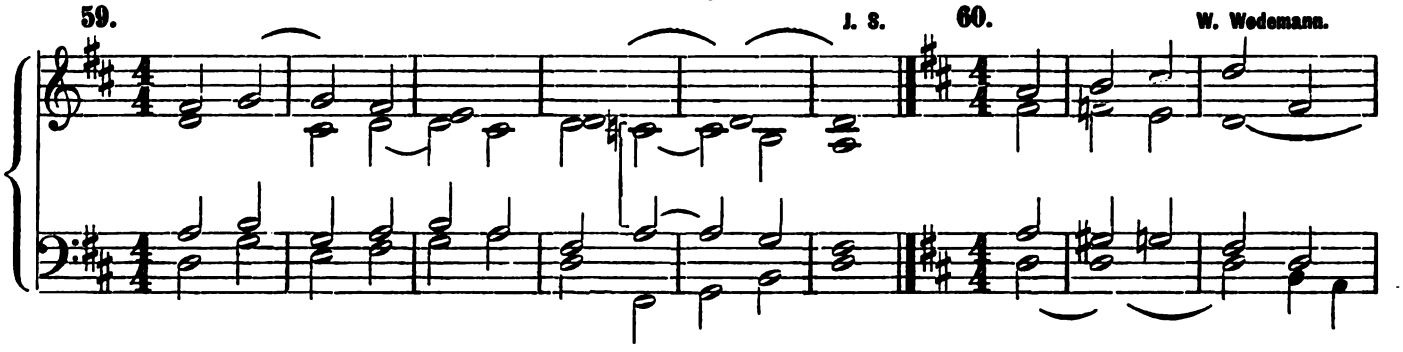




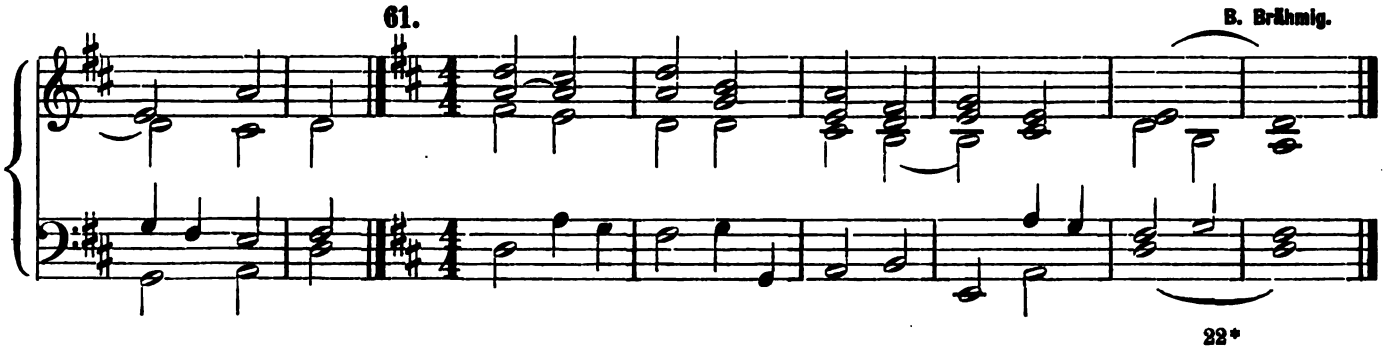
D-major.

59. J. S.

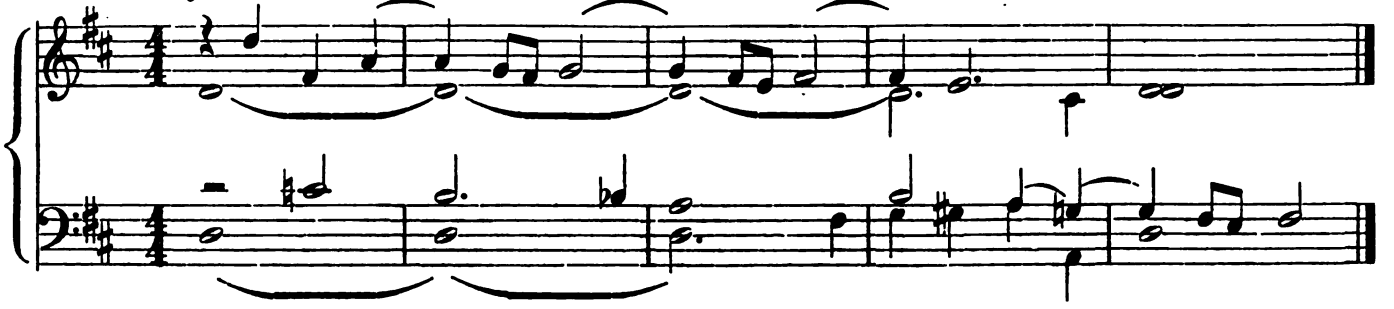
60. W. Wedemann.



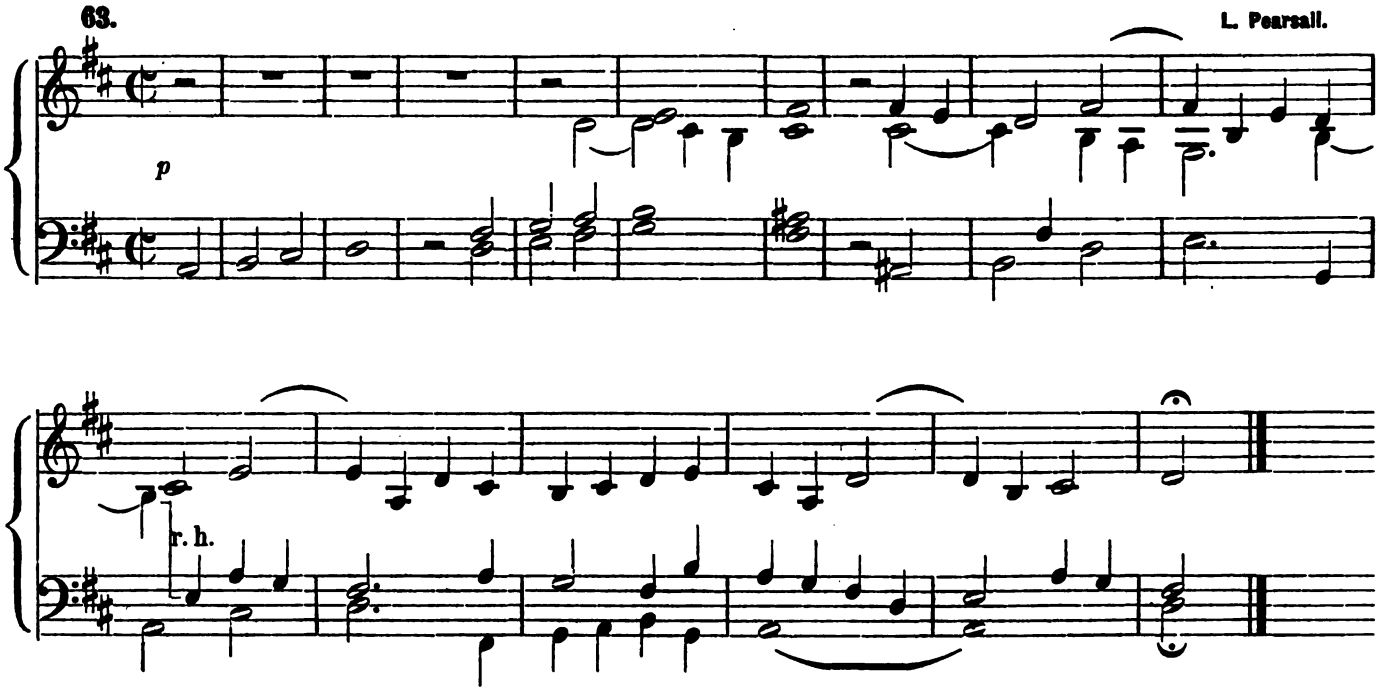
61. B. Brühmig.



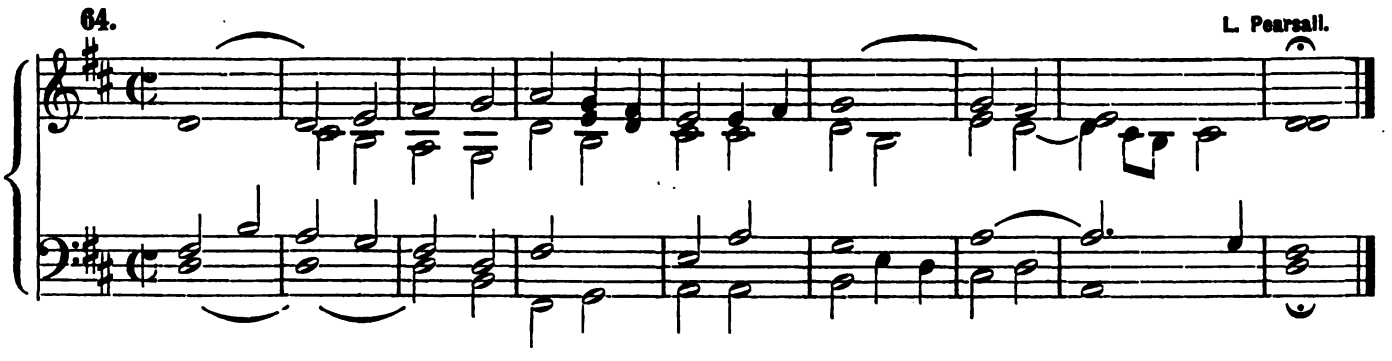
62. *Adagio.* C. S. Meister.



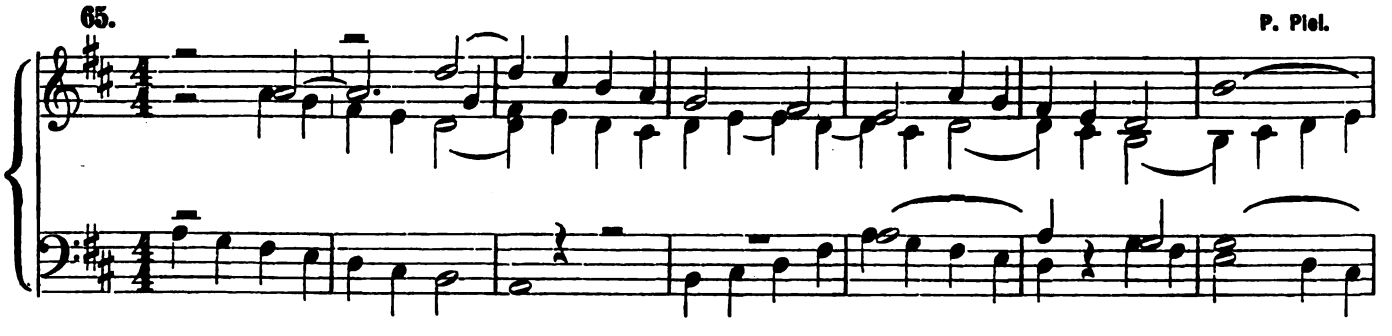
63. L. Pearsall.



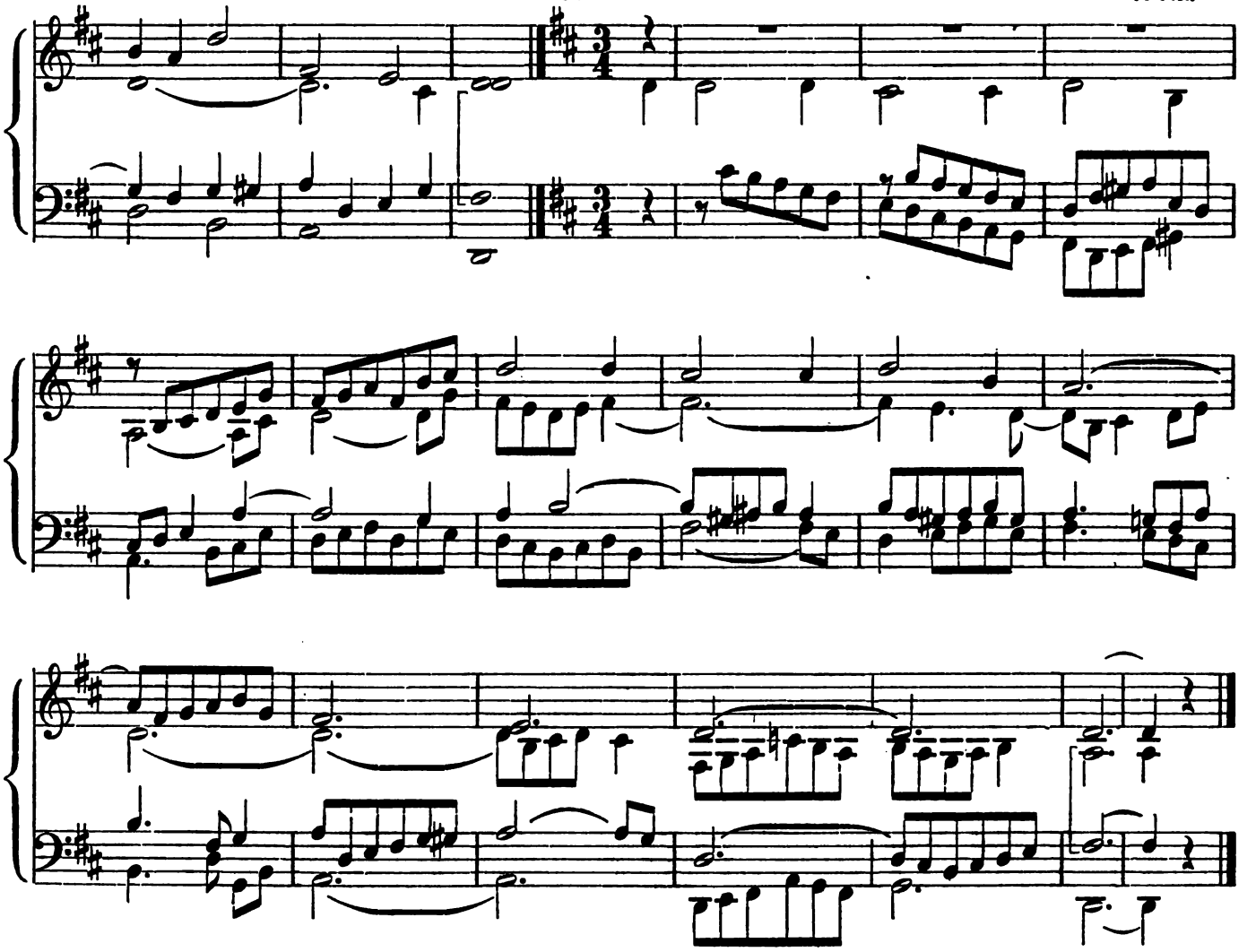
64. L. Pearsall.



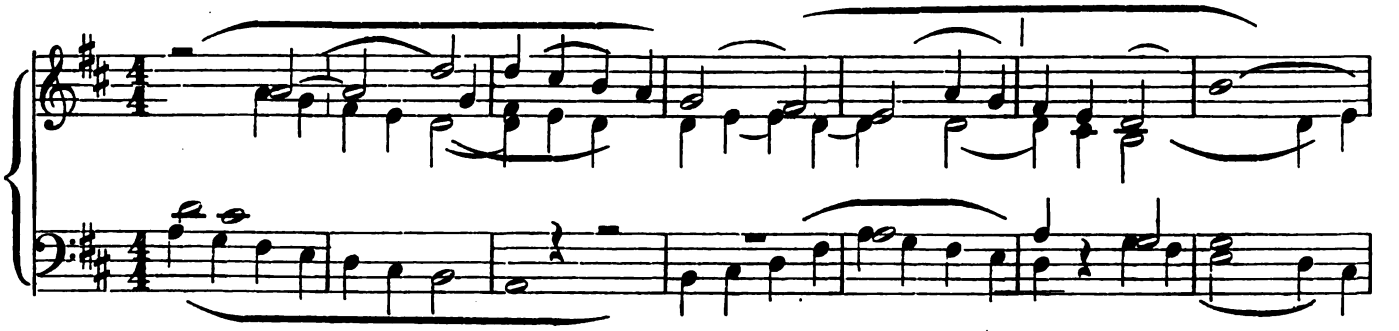
65. P. Piel.



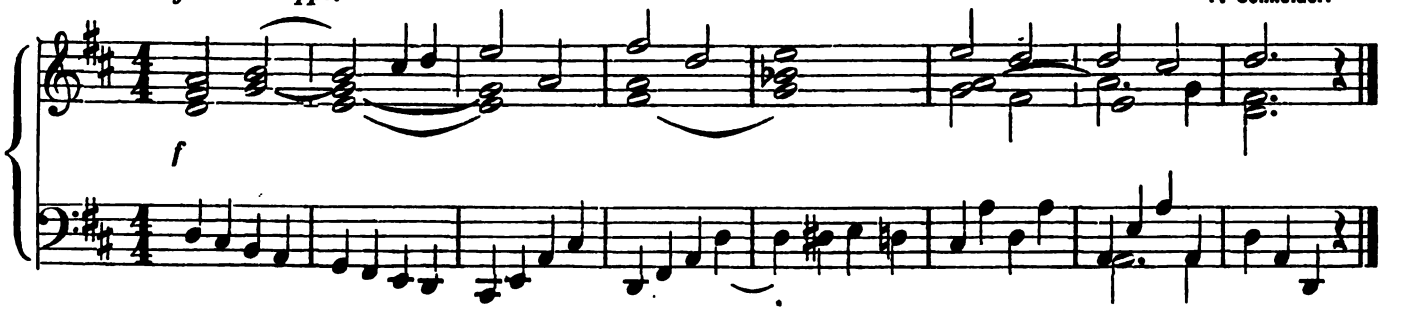
66. P. Piel.



67. *Andantino.* C. S. Meister.



68. *Allegro non troppo.* F. Schneider.



69. *Con moto.* **J. N. Kühne.**

mf r. h. l. h.

70. *Moderato.* **D. H. Engel.**

71. **72.** **C. Ett.**

73. **B. Kothe.**

74. *Moderato.* Ch. Rinck.

f

B-minor.

75. *Andante.* C. S. Meister. 76. W. Wedemann.

p

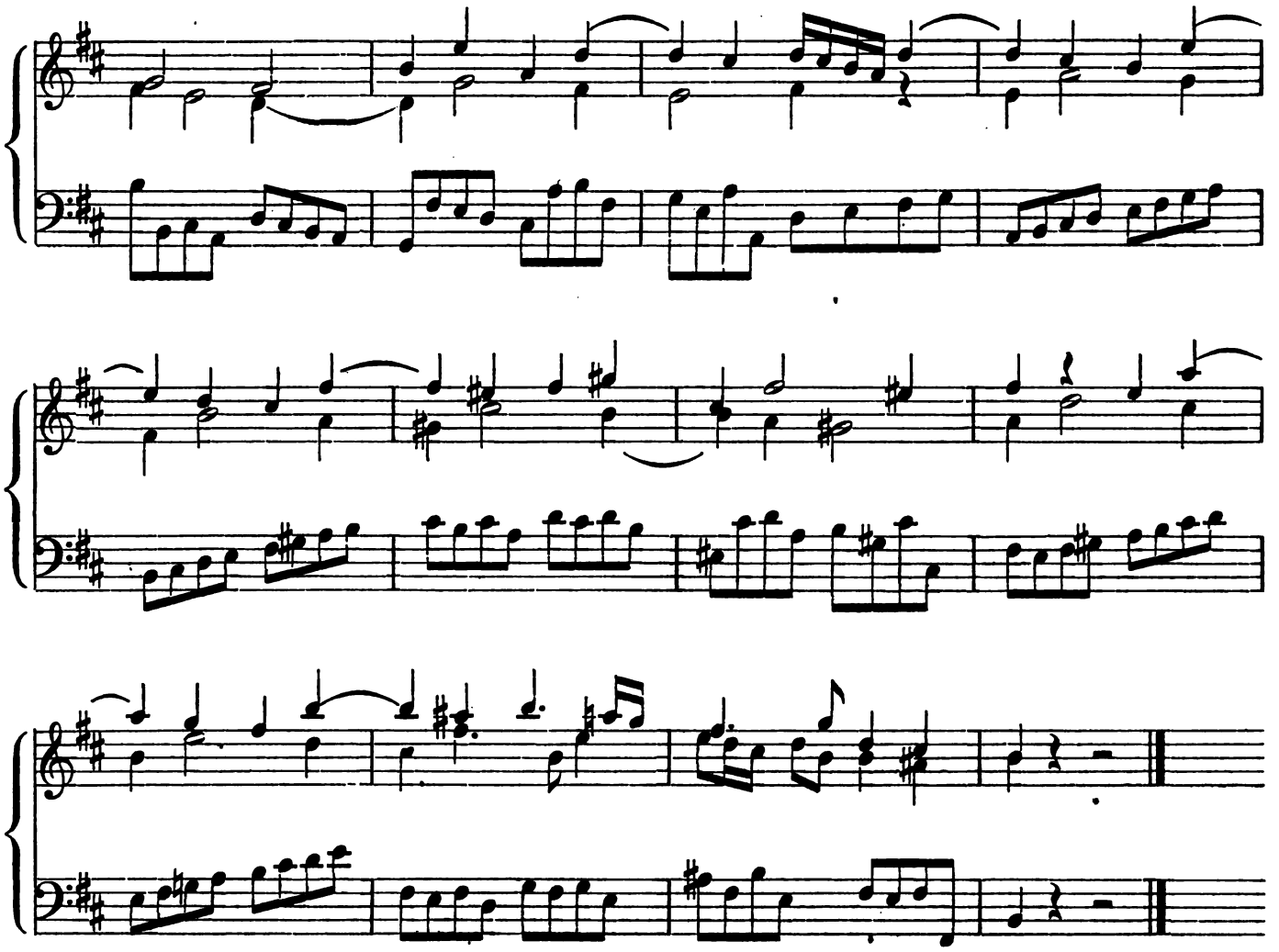
77. H. Götze.

78. *Moderato.* Ign. Mitterer.

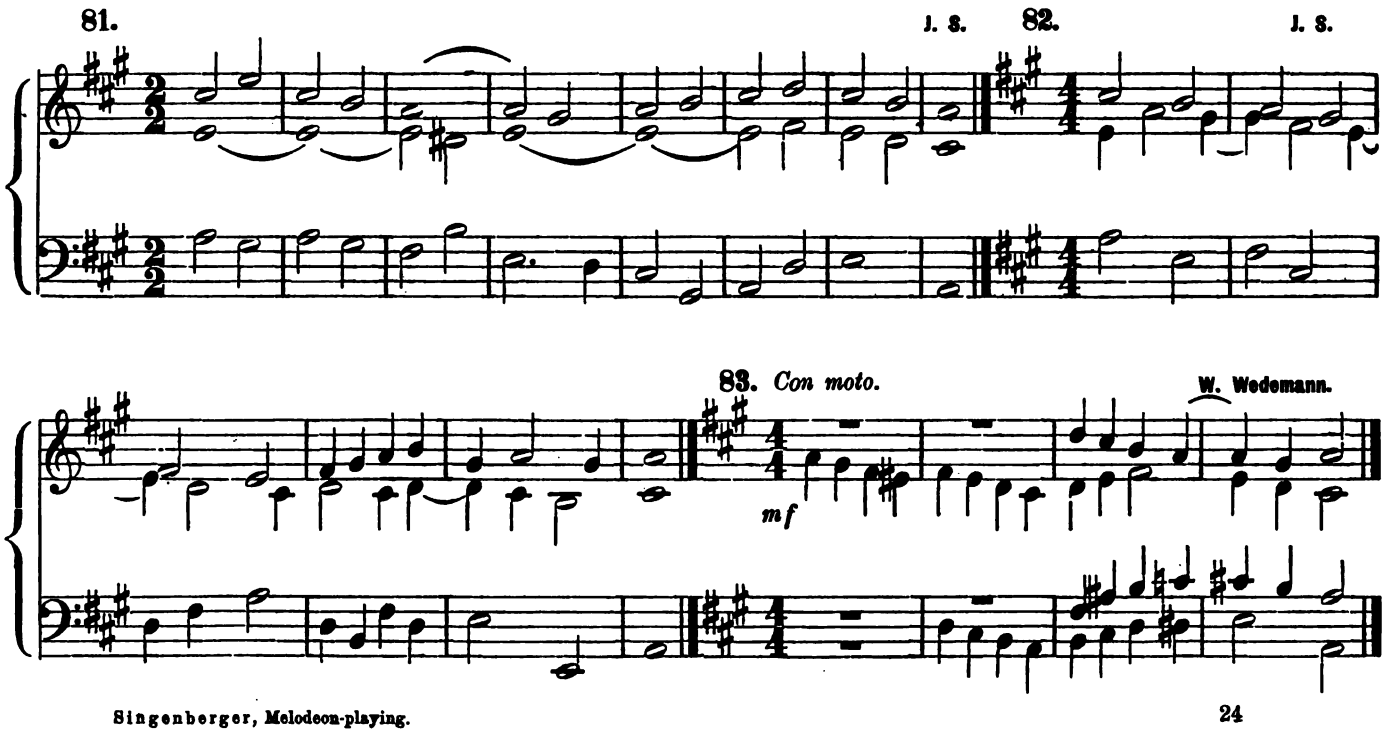
l. h. r. h.

79. P. Piel.

80. *Andante.* J. S. Bach. (1685—1750.)



A-major.



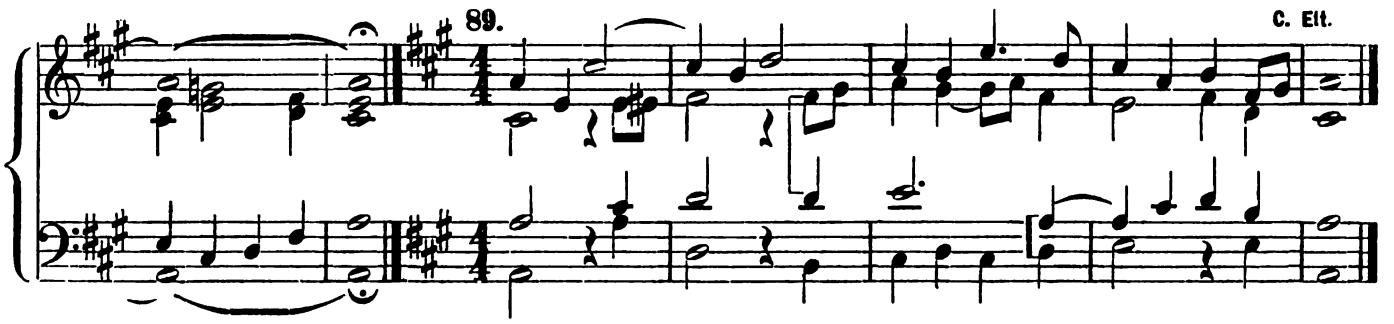
84. C. S. Meister. 85. Ch. Rinck.

86. J. G. Herzog.

87. *Andante.* B. Brähmig.

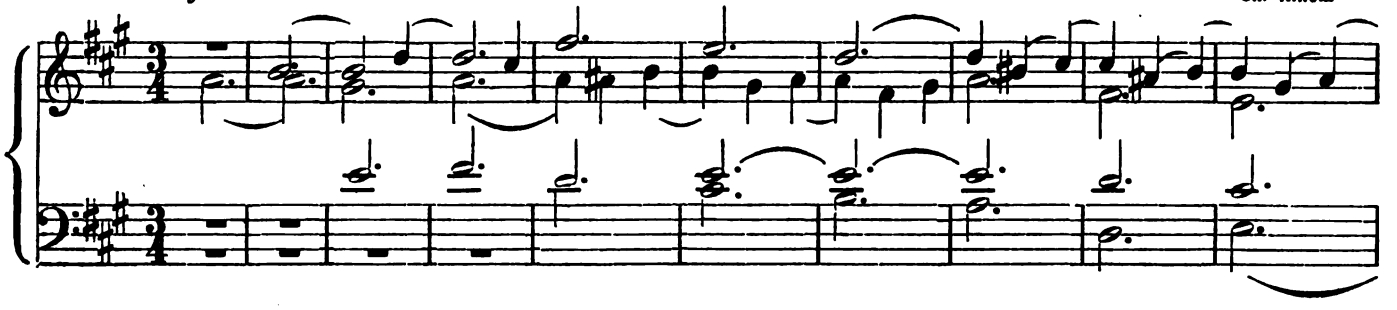
88. S. Bodenschatz.

89. C. Eit.

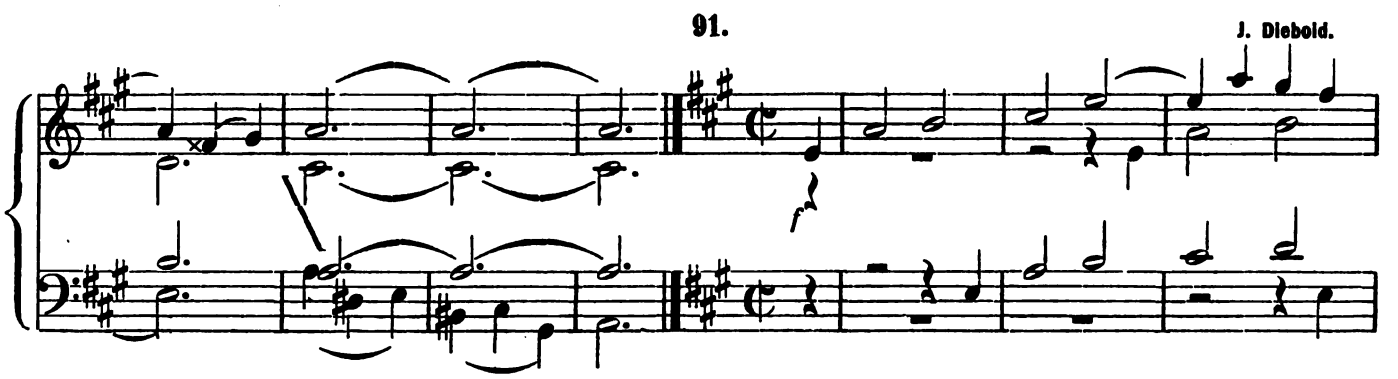


Note the double sharp in the last bar but three of following piece; it raises the note by 2 semitones, and is read *f* double sharp, enharmonic with *g*.

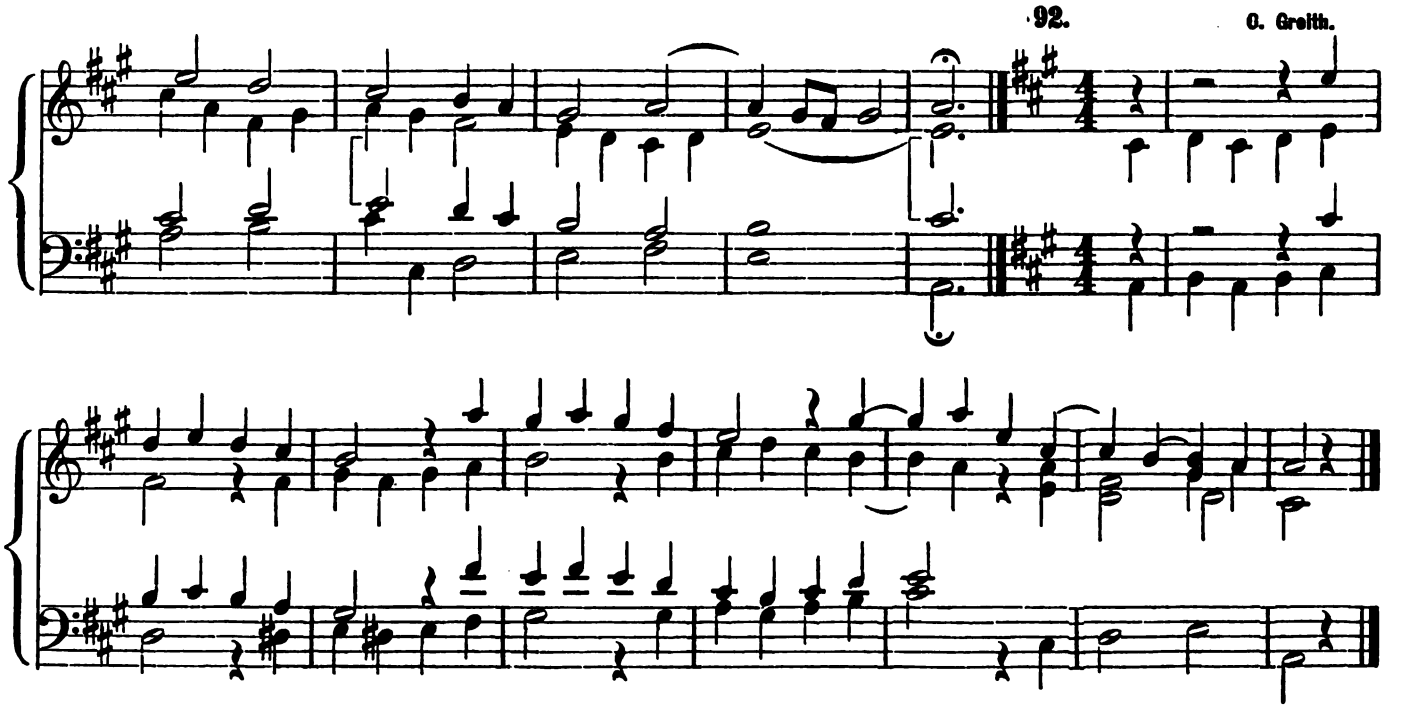
90. *Allegretto.* Ch. Rinck.



91. J. Diebold.



92. C. Greith.



93. P. Piel.

r. h.

94. G. F. Händel. (1685—1759.)

95. *Con moto.* Ch. Rinck.

f

96. J. Grätz.

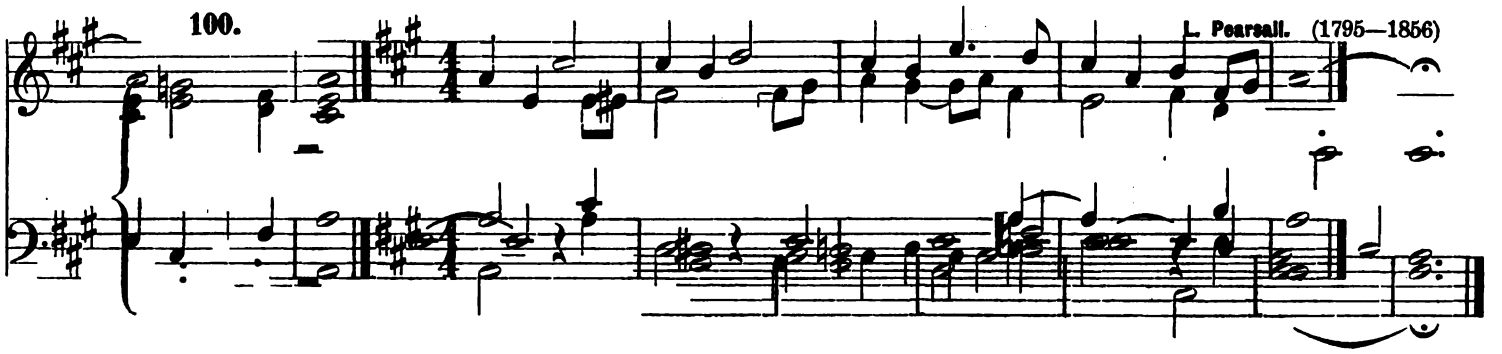
97. C. Ett.

F♯-minor.

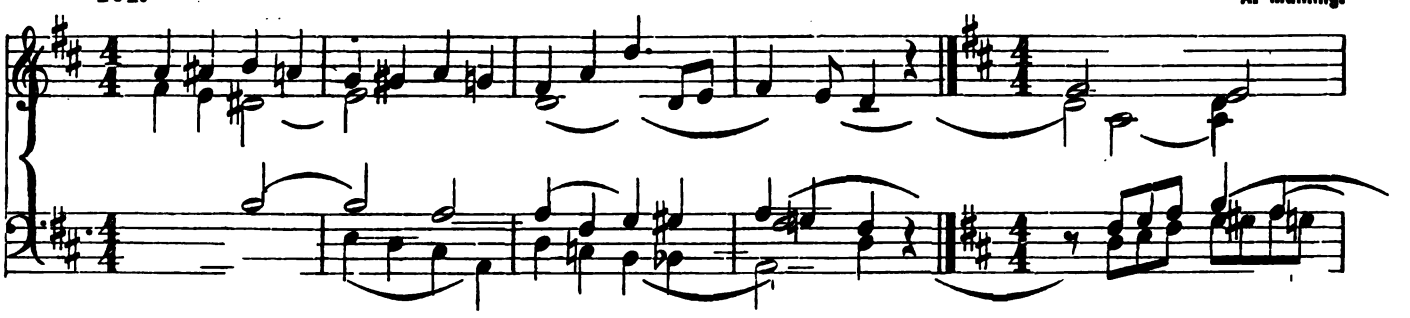
98. J. S.

99. J. S.

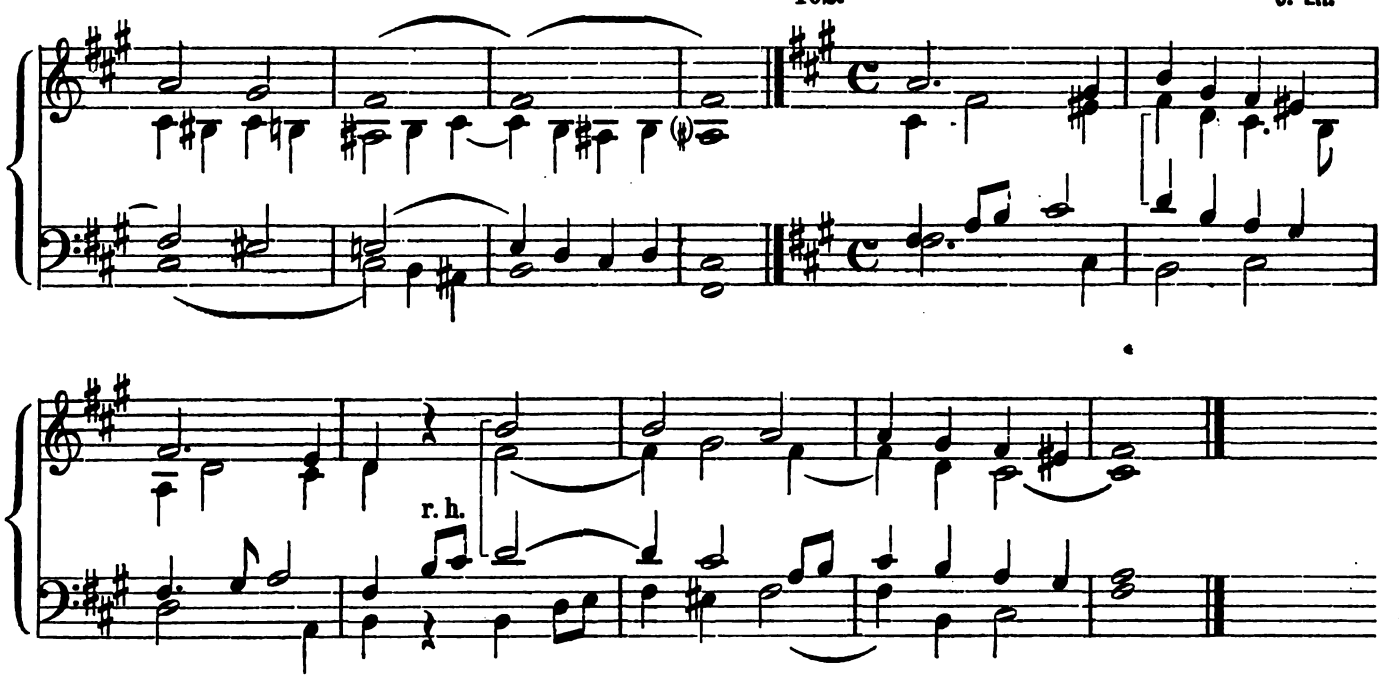
100. L. Pearsall. (1795—1856)



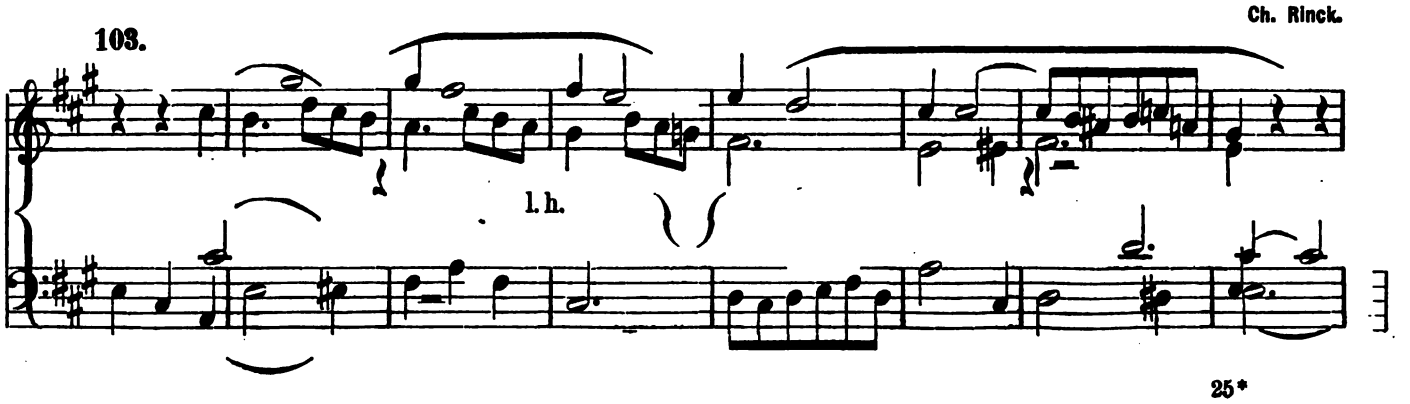
101. A. Mühling.



102. C. Ett.



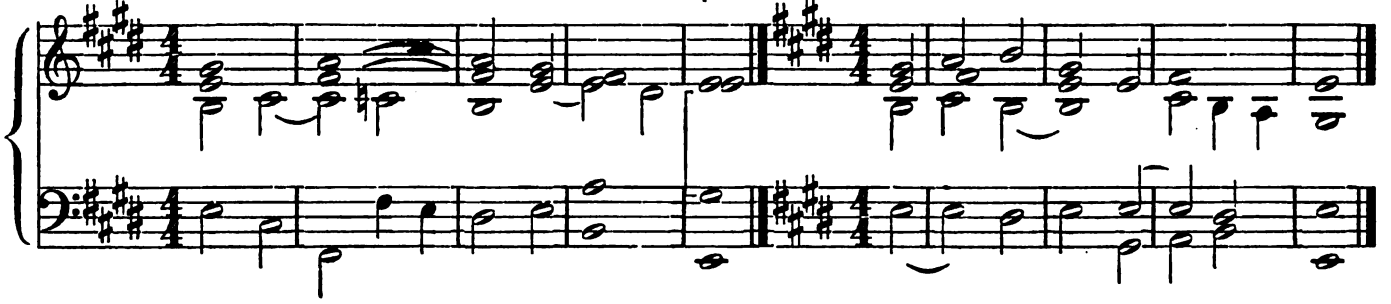
103. Ch. Rinck.



104. P. Piel.

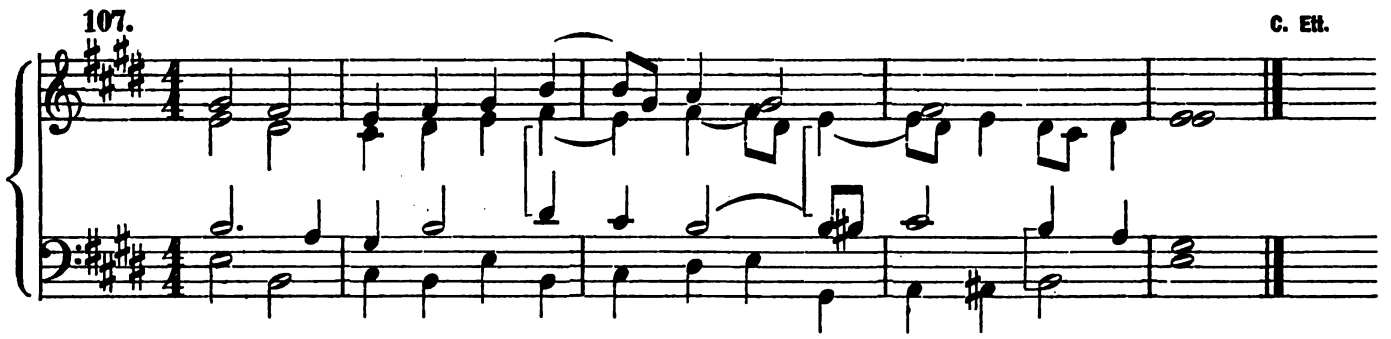
E-major.

105. *Andante.* J. G. Töpfer.

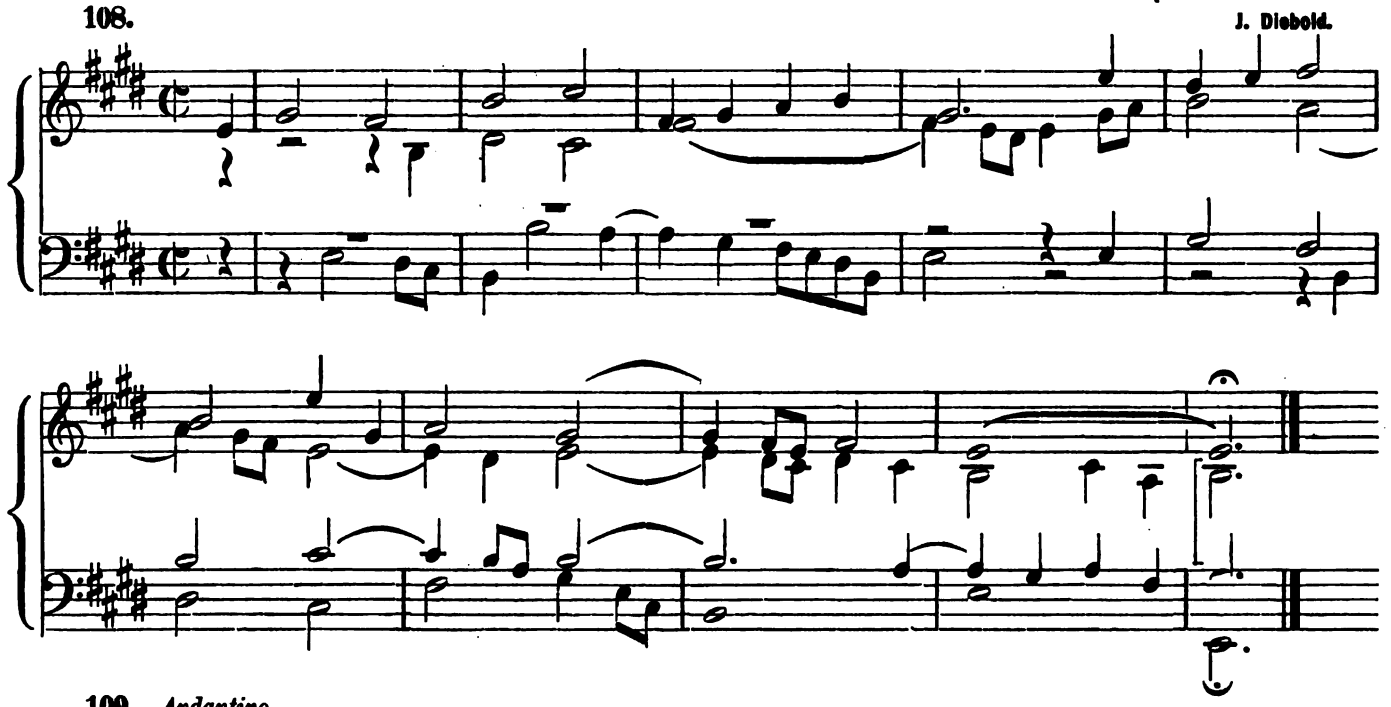


106. W. Wedemann.

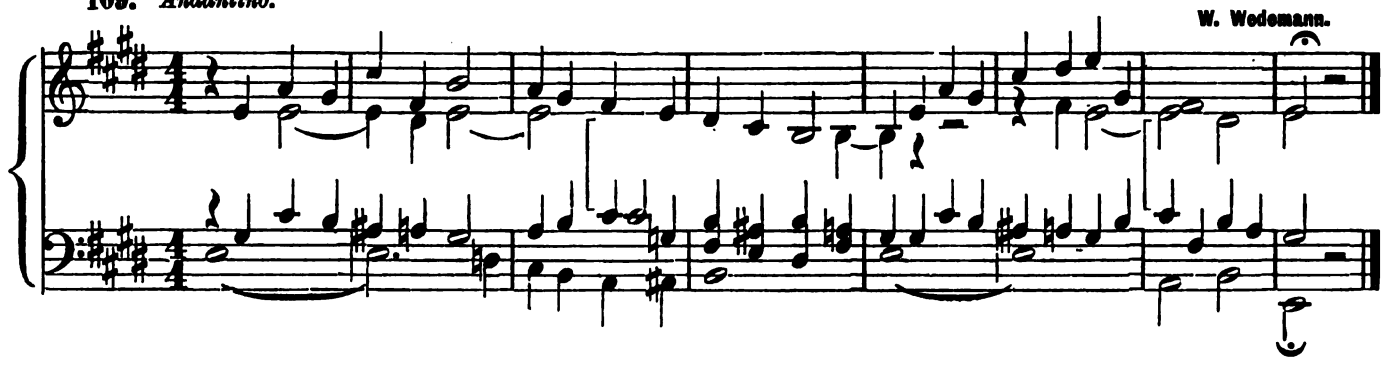
107. C. Ett.



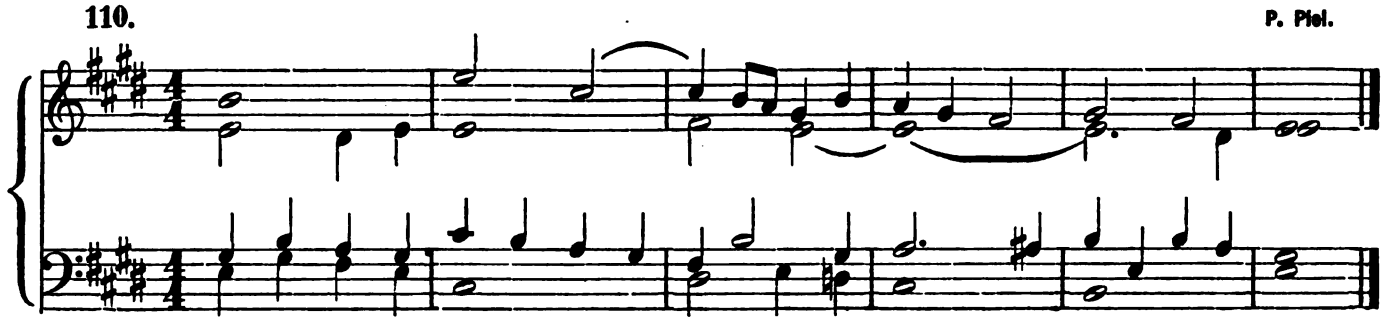
108. J. Diebold.



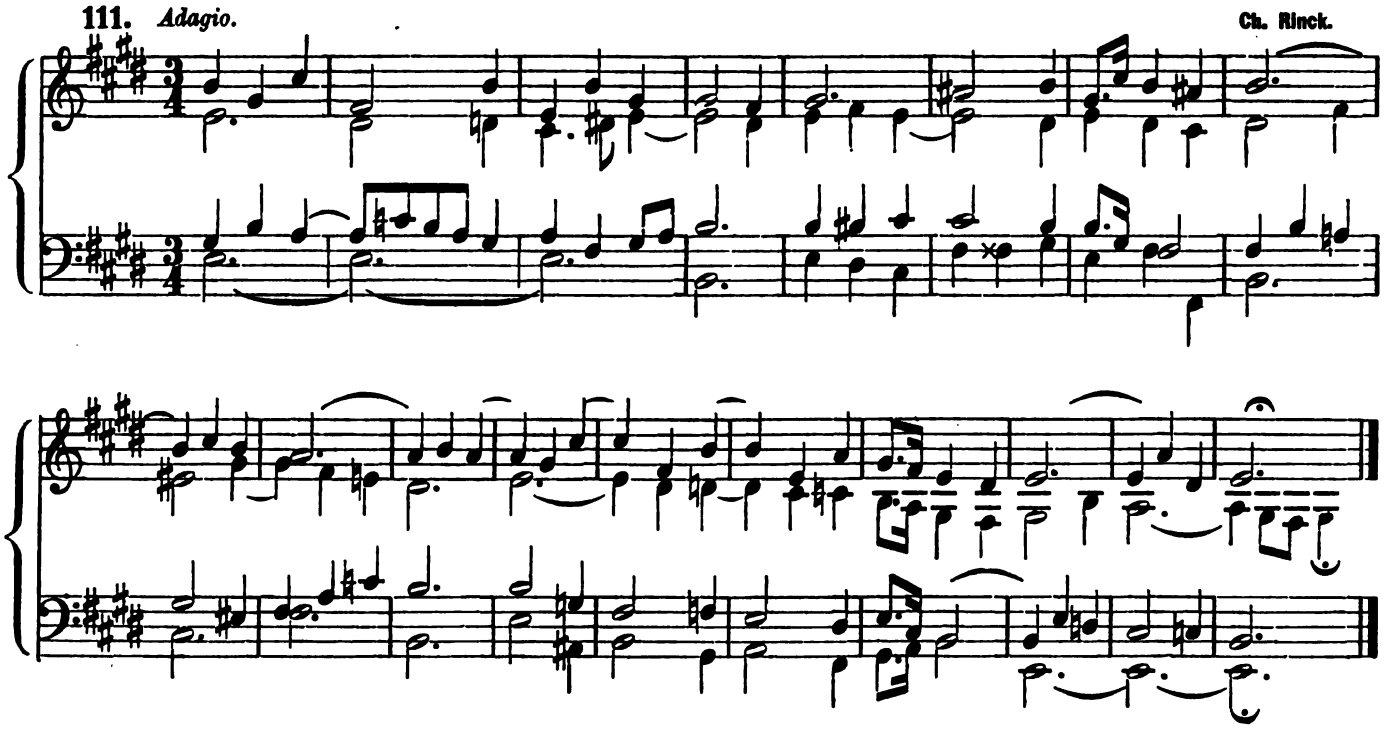
109. *Andantino.* W. Wedemann.



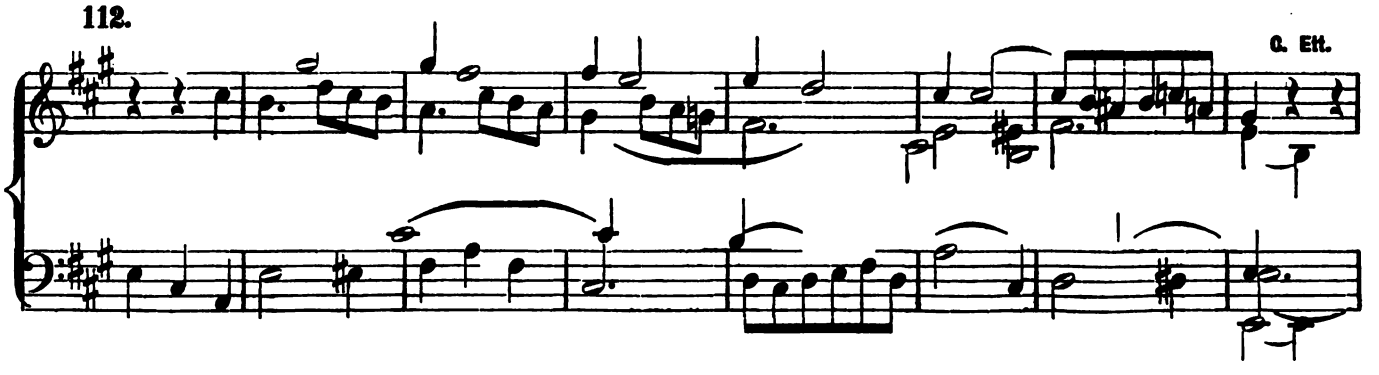
110. P. Piel.



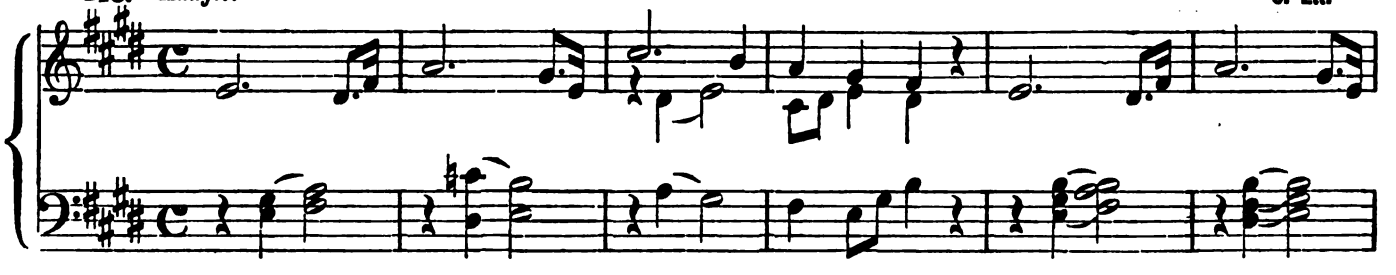
111. *Adagio.* Ch. Rinck.

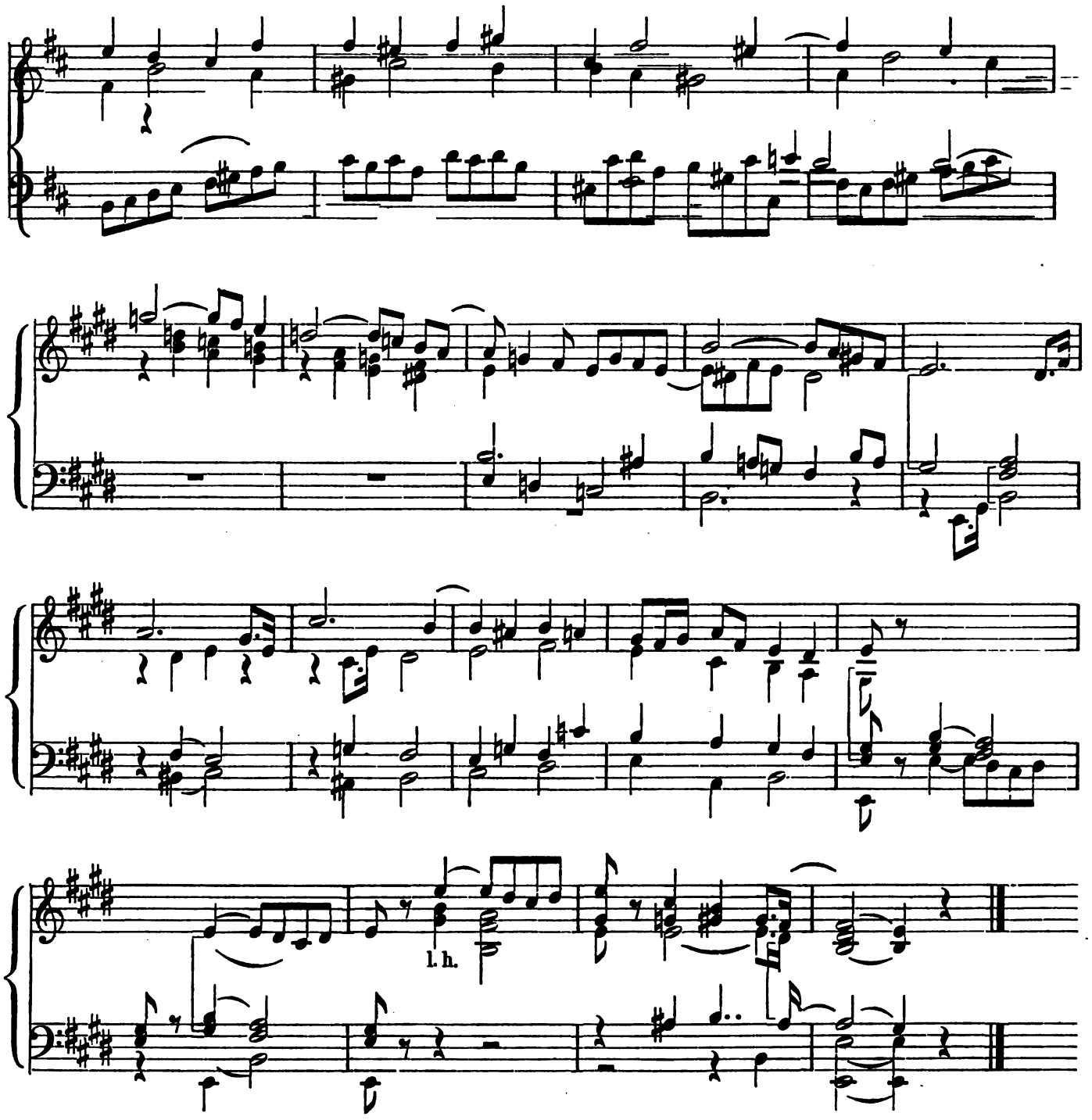


112. C. Ett.

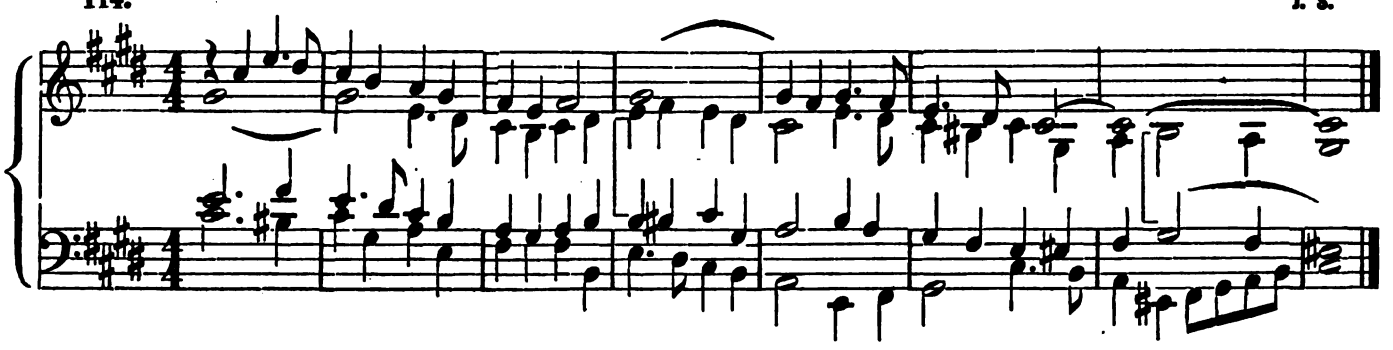


113. *Adagio.* C. Ett.

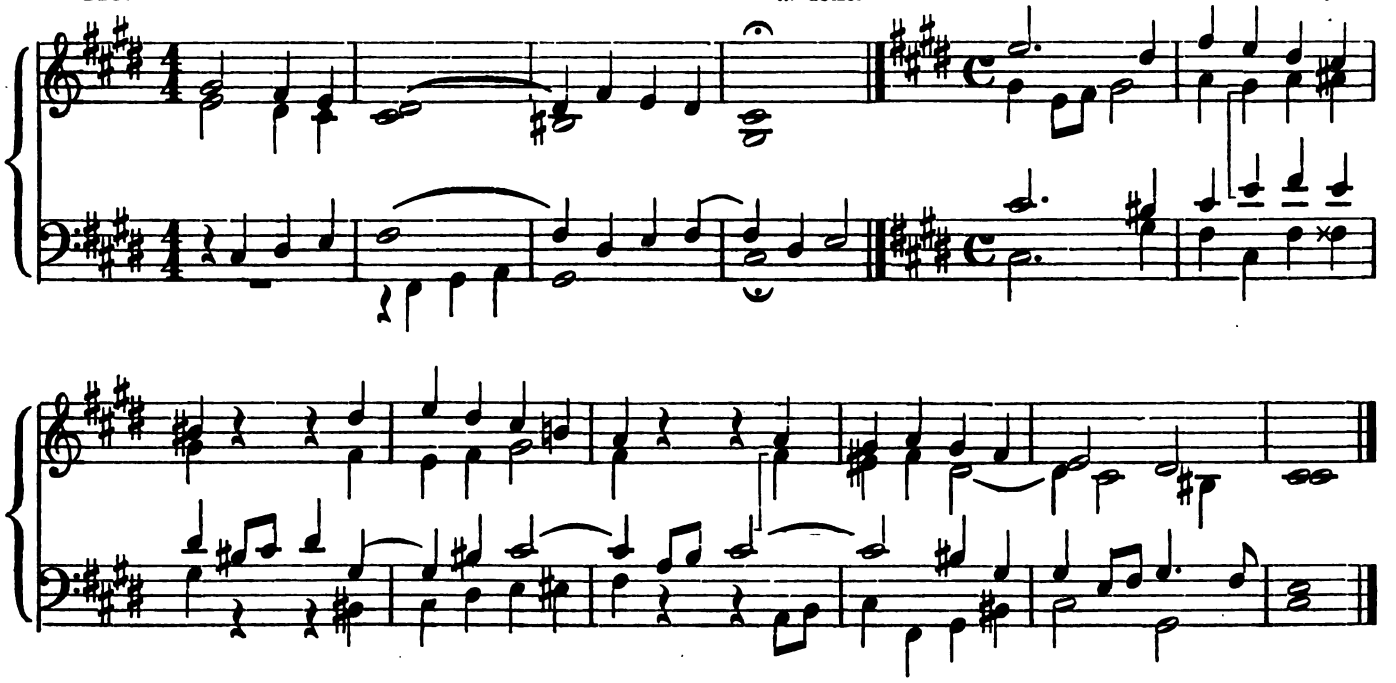




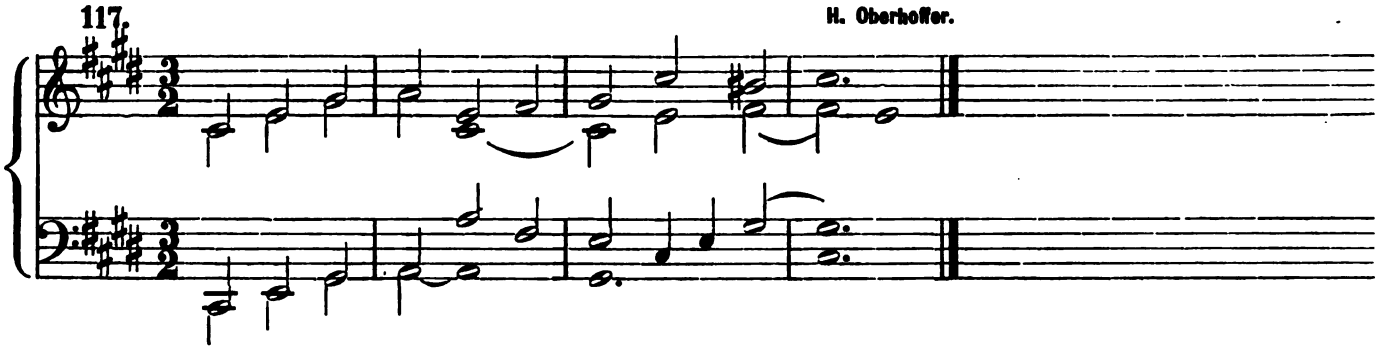
114. **C♯-minor.** J. S.



115. H. Götze. 116. C. Ett.

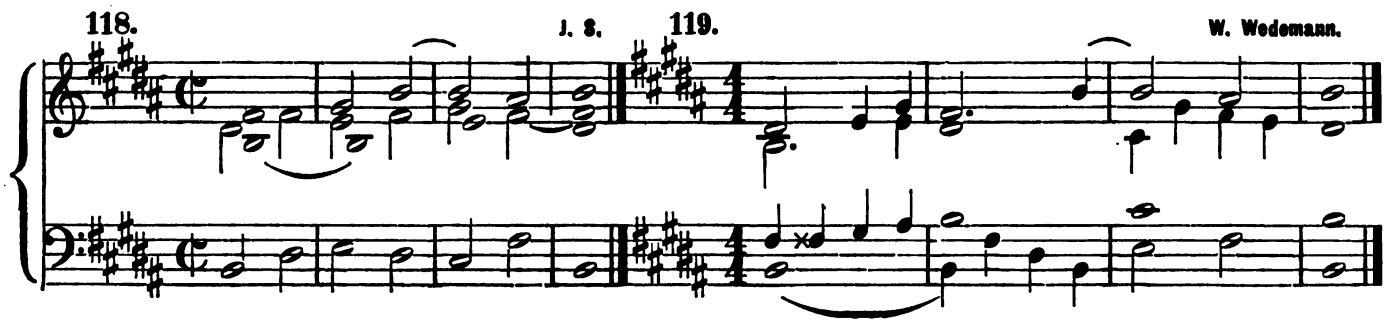


117. H. Oberhoffer.

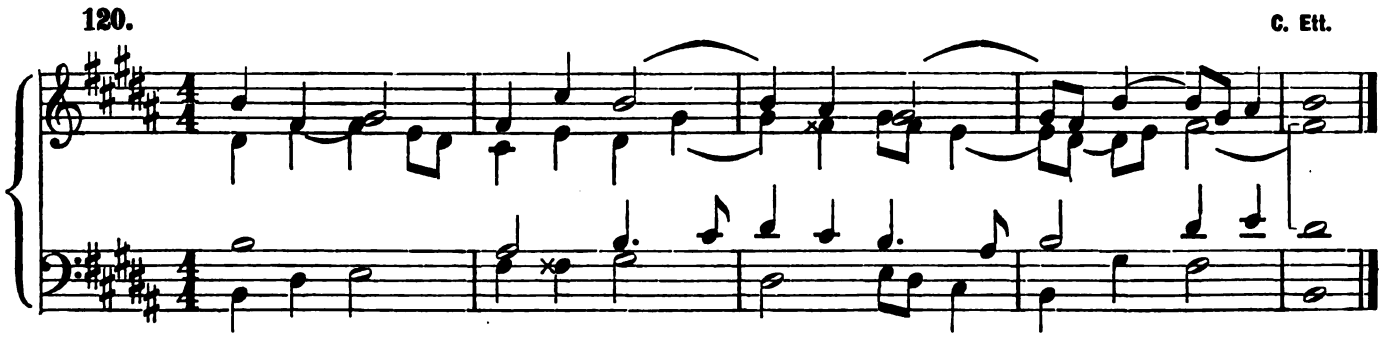


B-major.

118. J. S. 119. W. Wedemann.

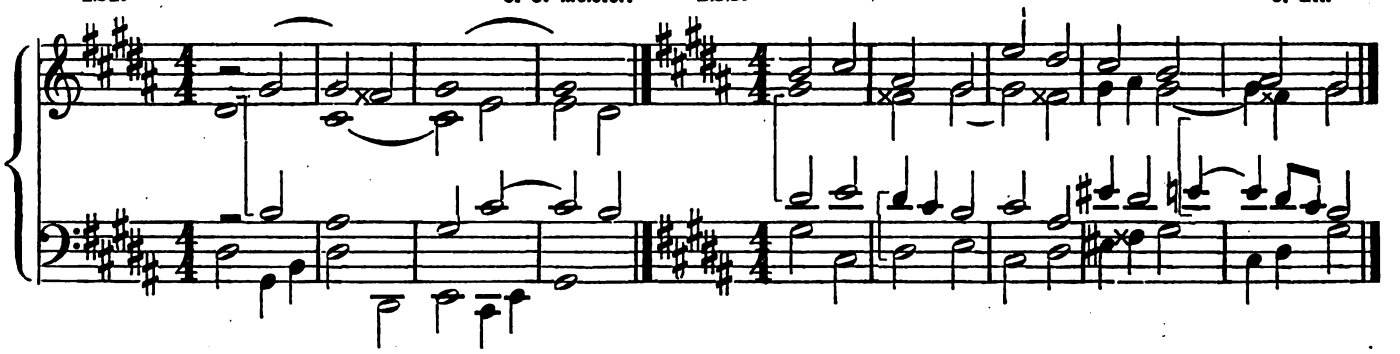


120. C. Ett.



G♯-minor.

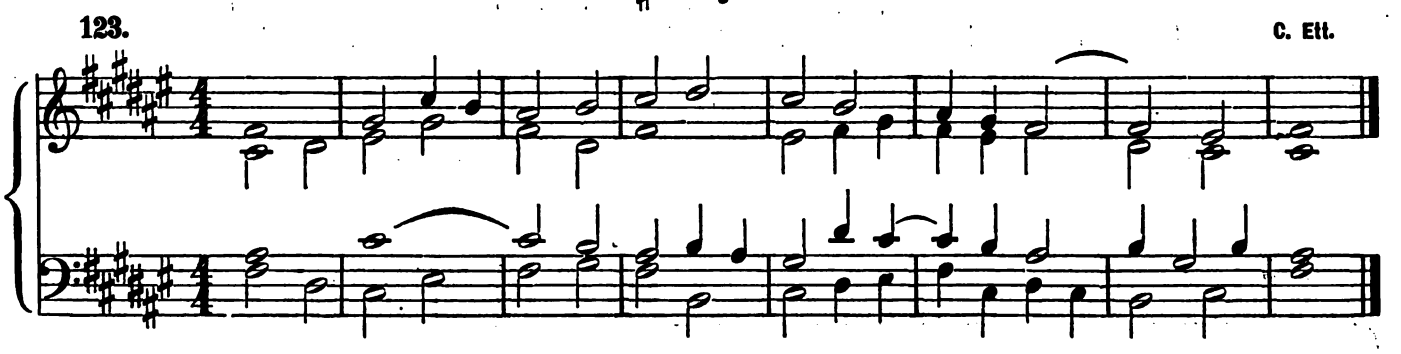
121. C. S. Meister.



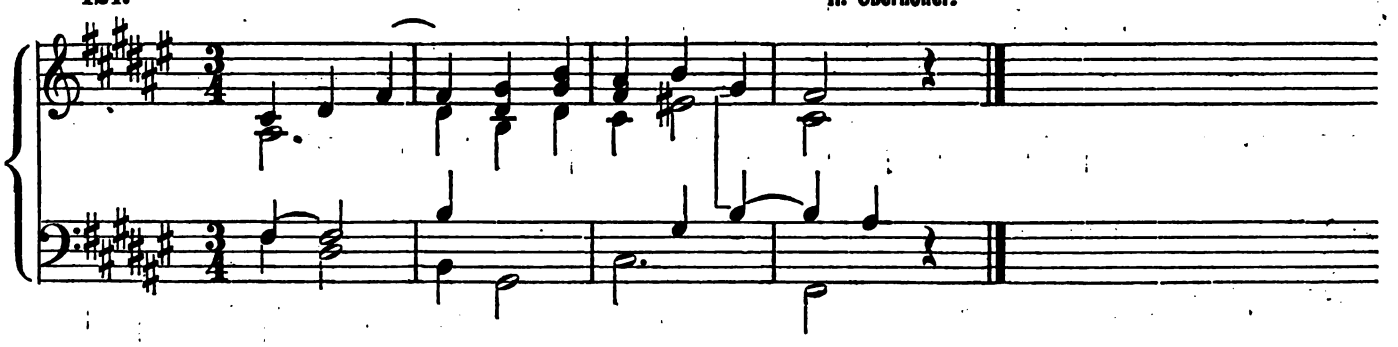
122. C. Ett.

F♯-major.

123. C. Ett.



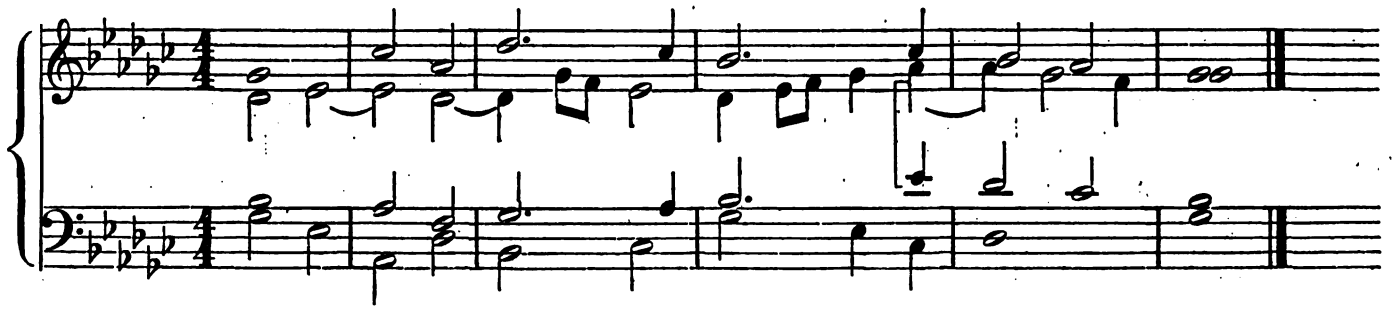
124. H. Oberhoffer.



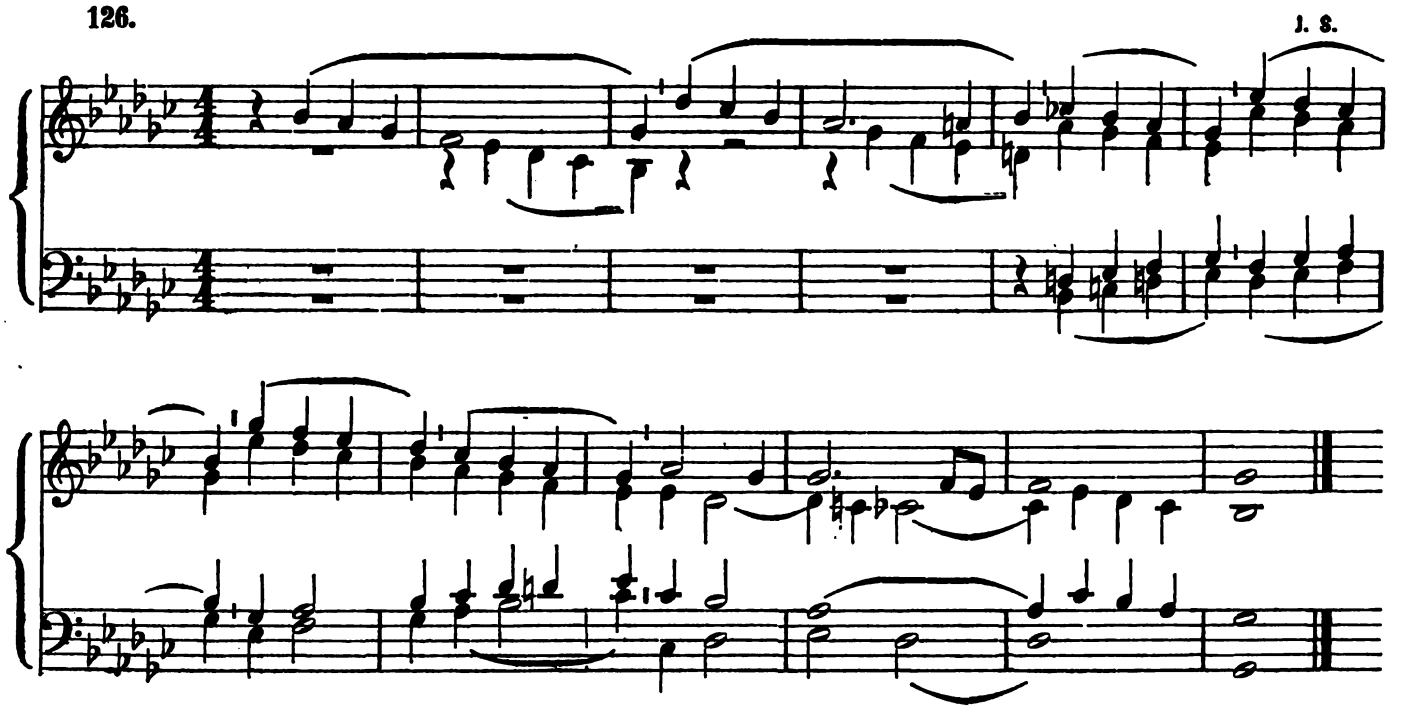
F sharp major is enharmonic with *G* flat major, the signature of which is 6 flats.

G♭-major.

125. C. Ett.

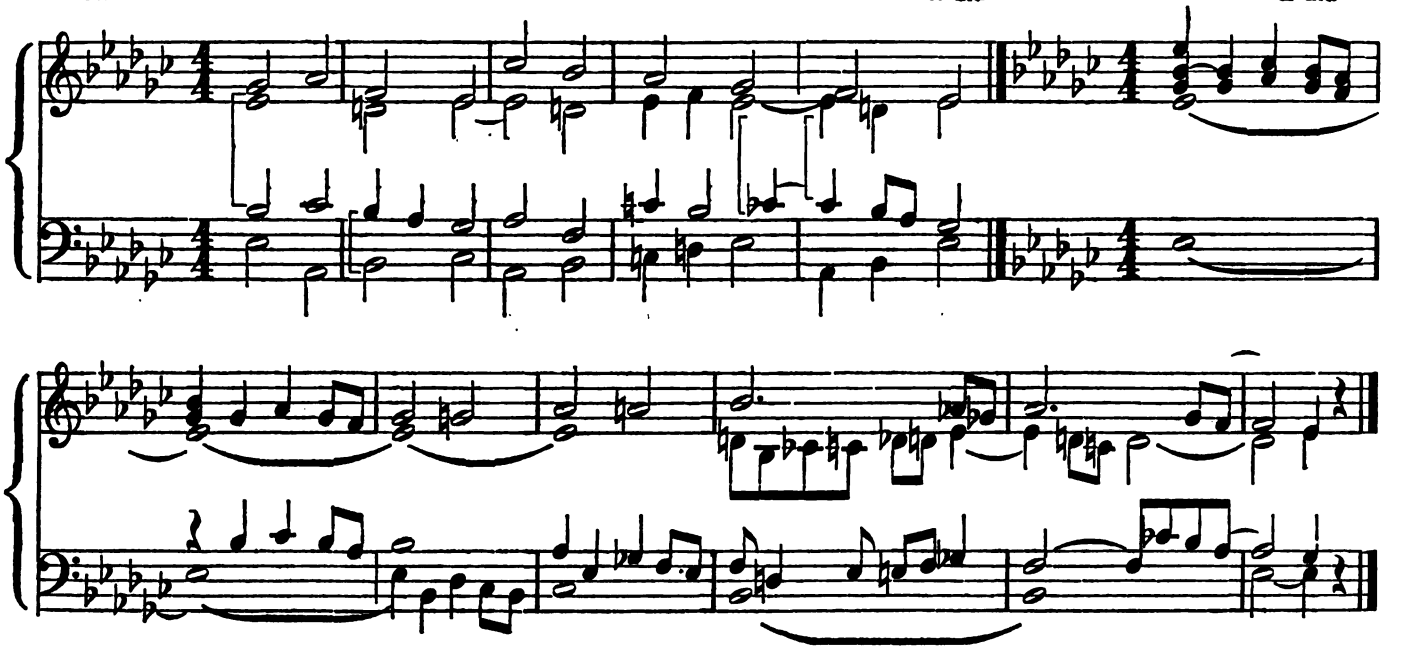


126. J. S.

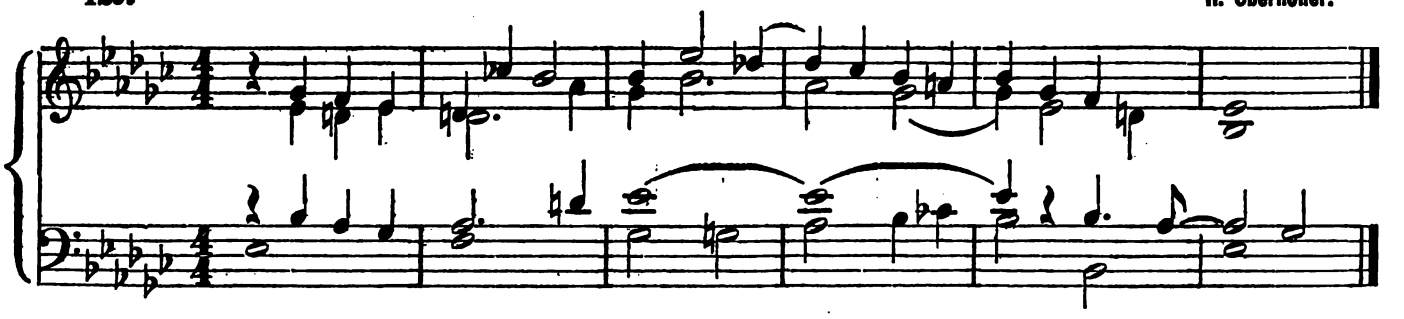


E♭-minor.

127. C. Ett. 128. C. Ett.

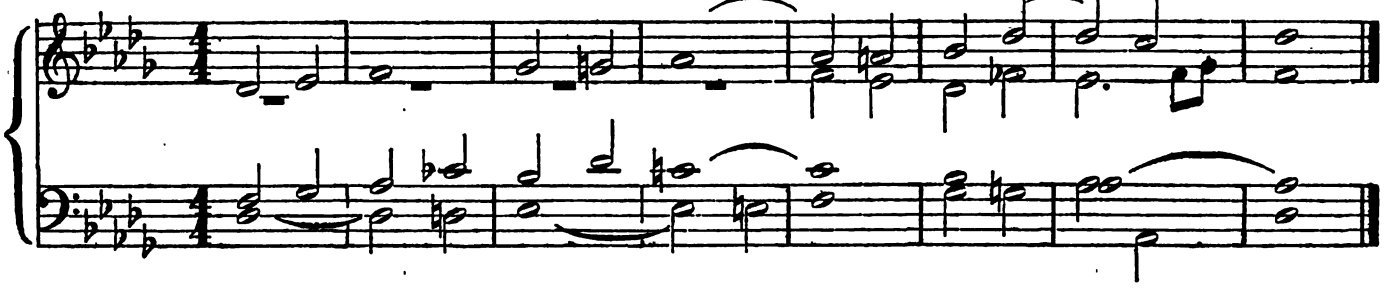


129. H. Oberhoffer.

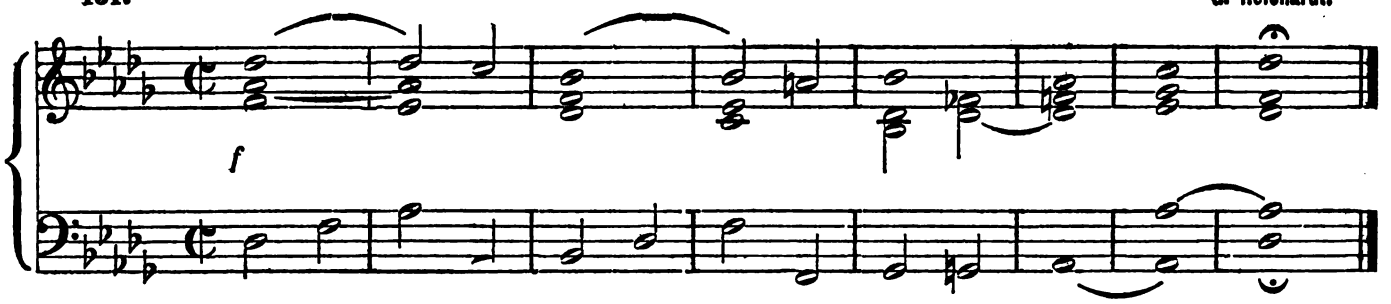


D♭-major.

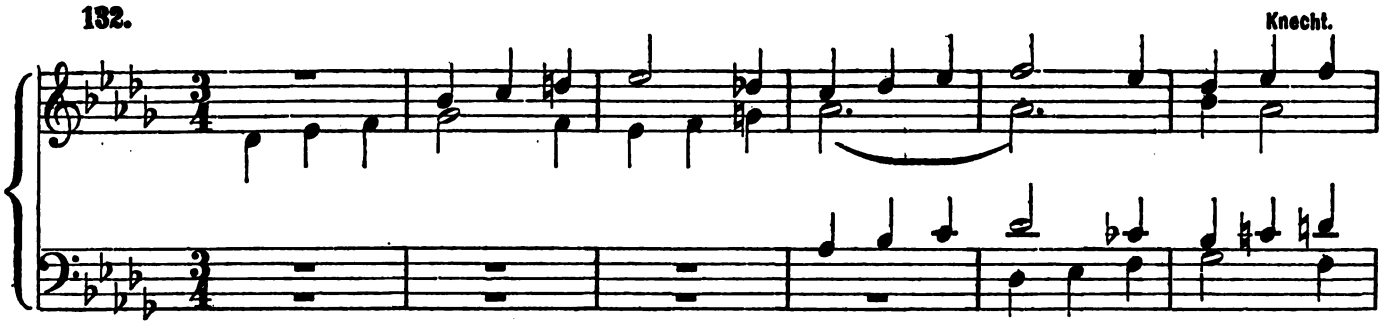
130. J. G. Herzog.



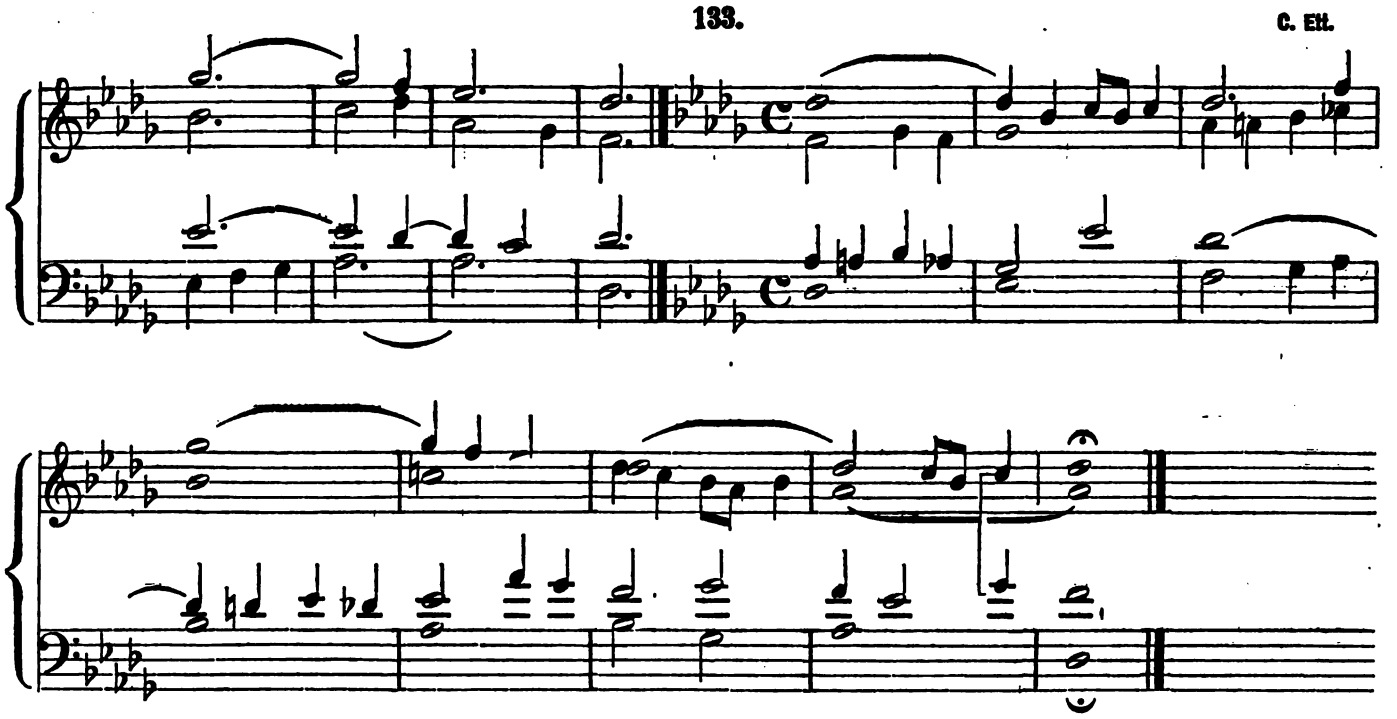
131. G. Reichardt.



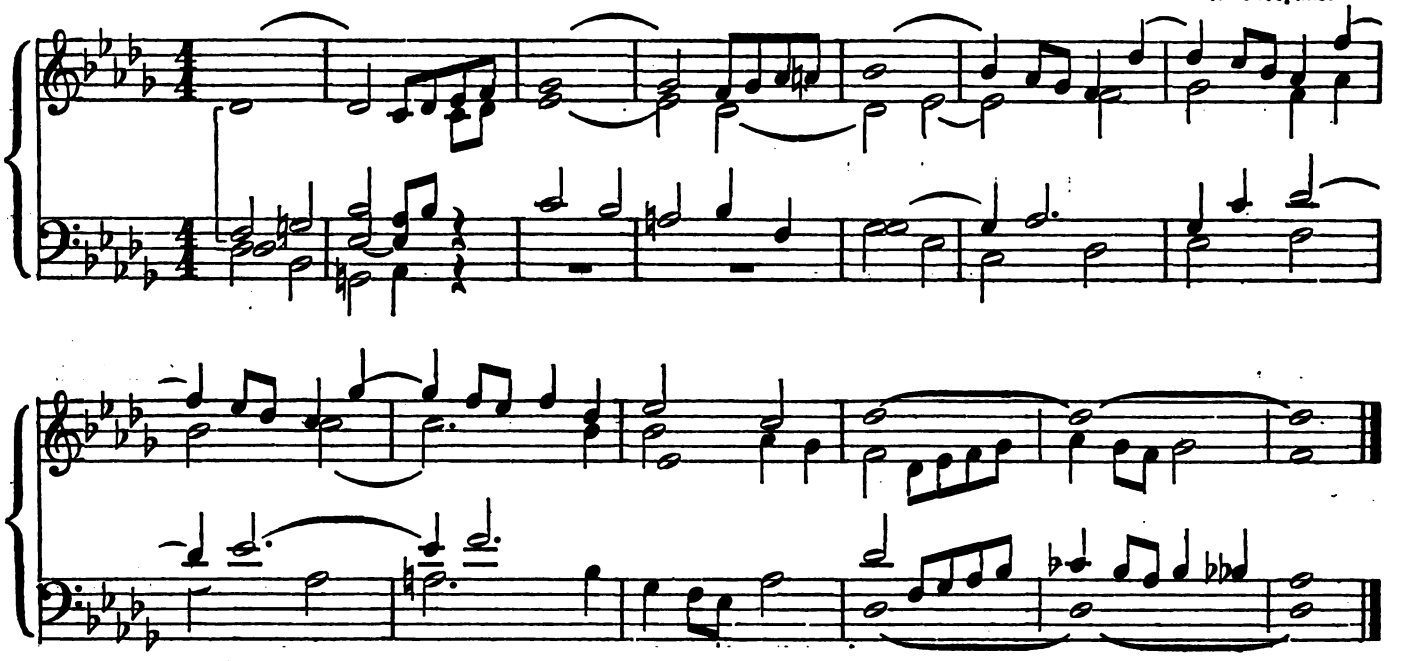
132. Knecht.



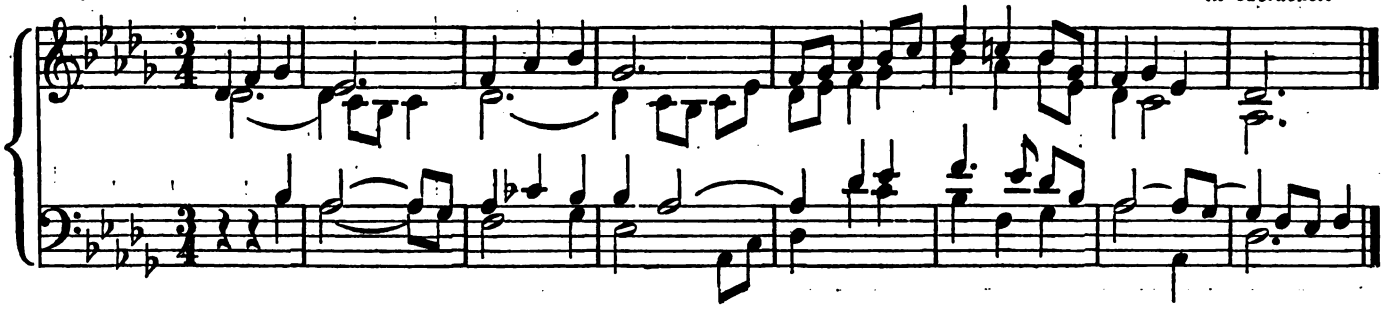
133. C. Eh.



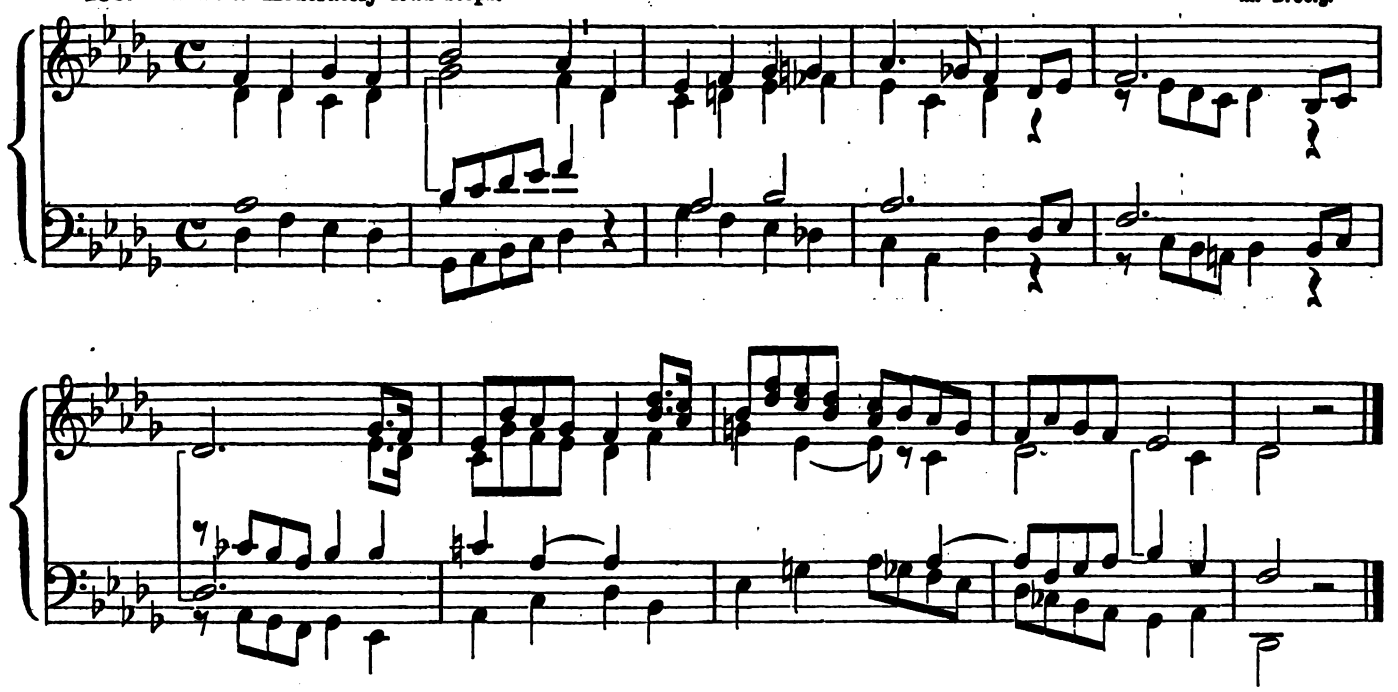
134. *Moderato.* **A. Theophile.**



135. **H. Oberhoffer.**

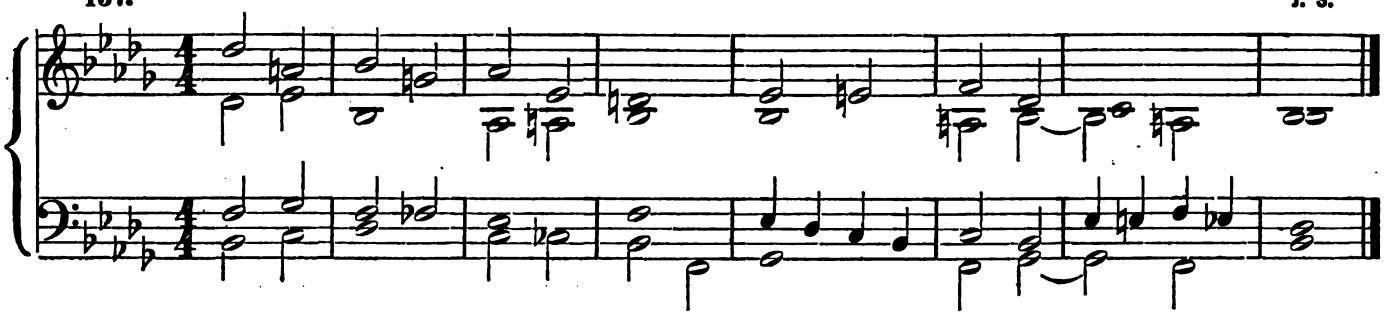


136. *Andante.* Moderately loud stops. **M. Brosig.**

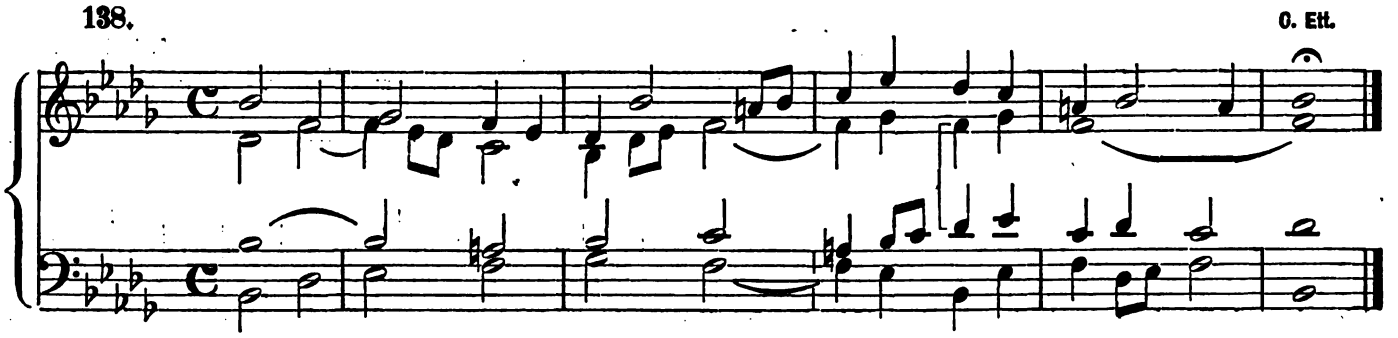


H-minor.

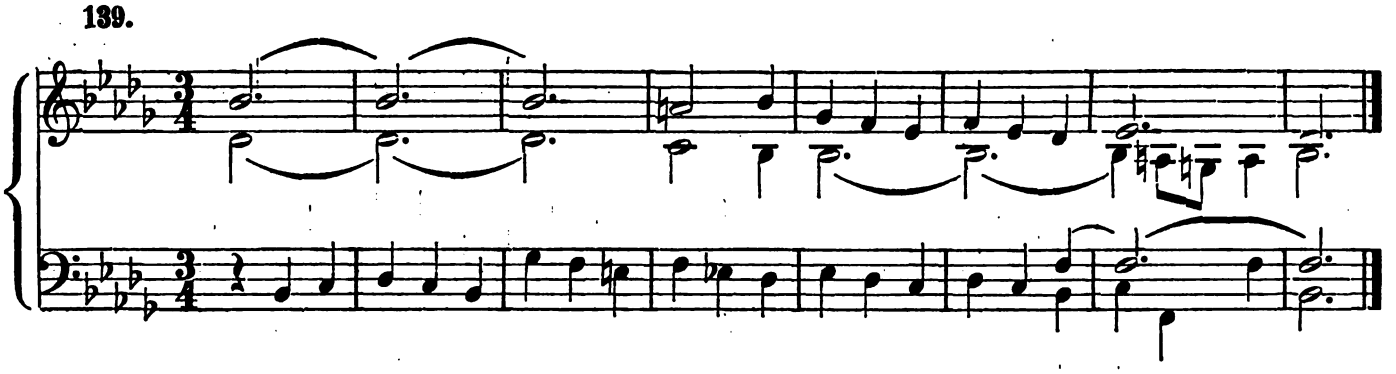
137. J. S.



138. C. Ett.

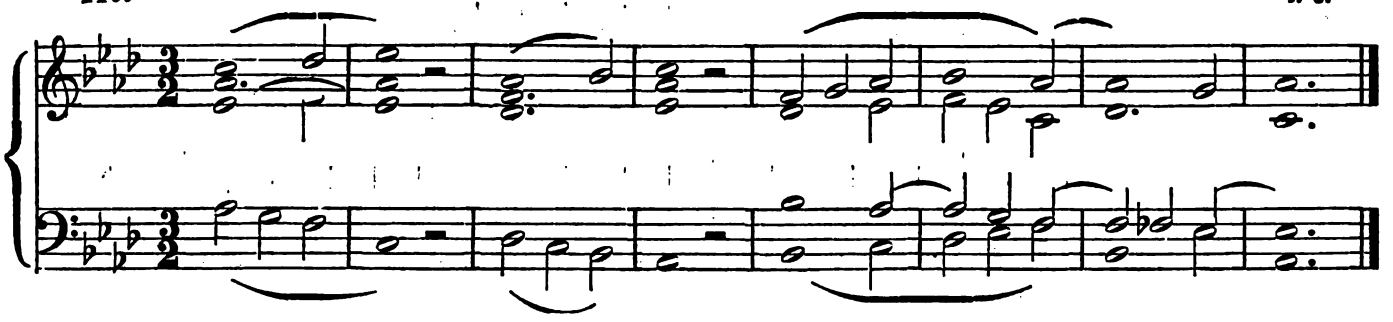


139.

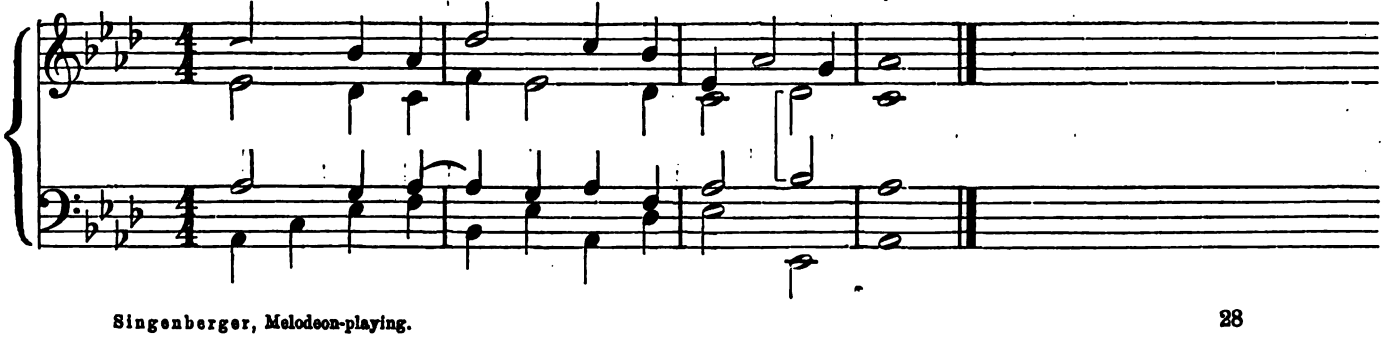


A♭-major.

140. J. S.



141. *Andante.* J. G. Töpfer.



142. *Andante.* **F. Schneider.**

dolce.

143. **A. G. Ritter.**

144. **C. Greith.**

p

145. **L. Pearsall.**

146. **C. Ett.**

147.

P. Piel.

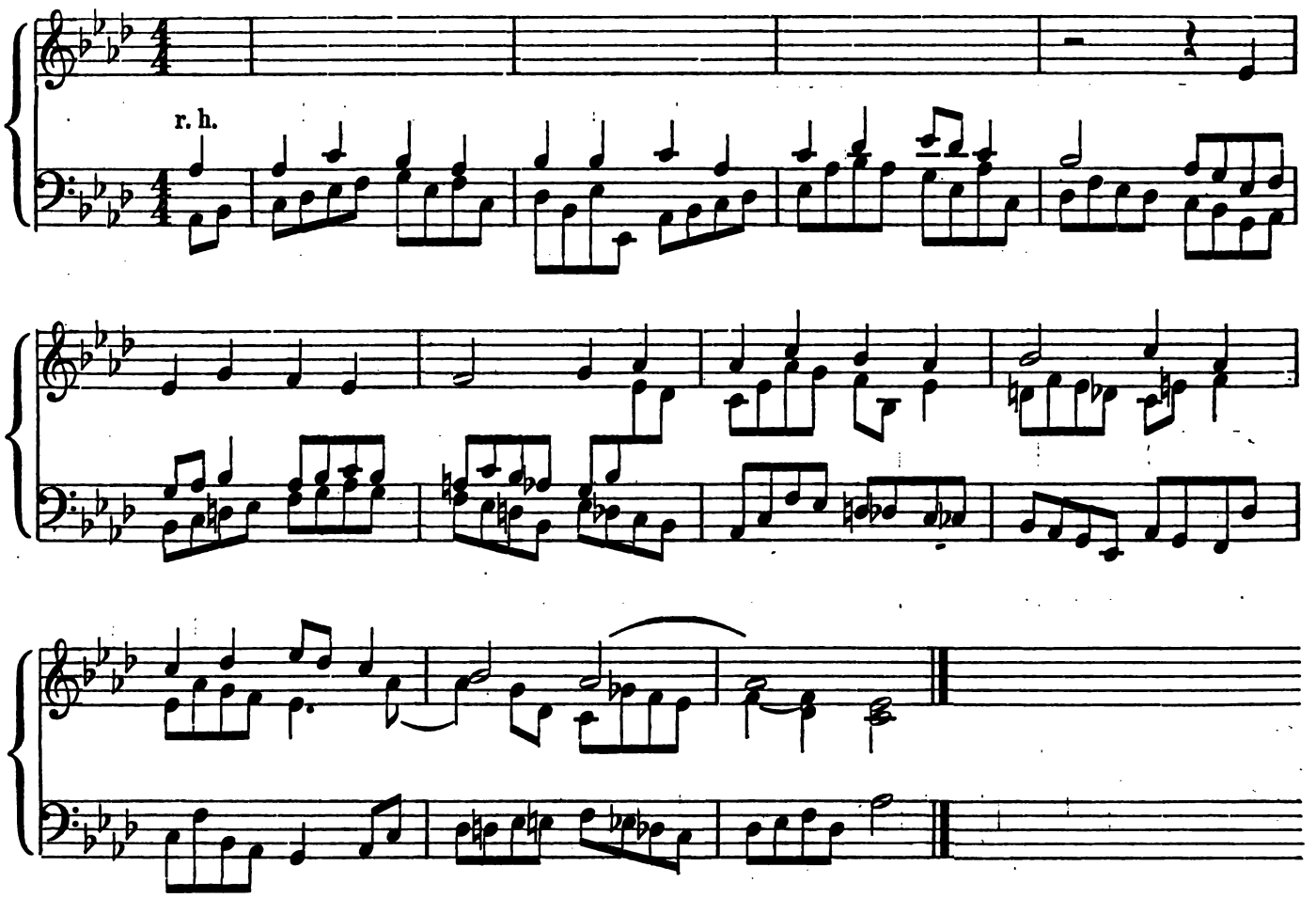
148.

P. Piel.

r. h.

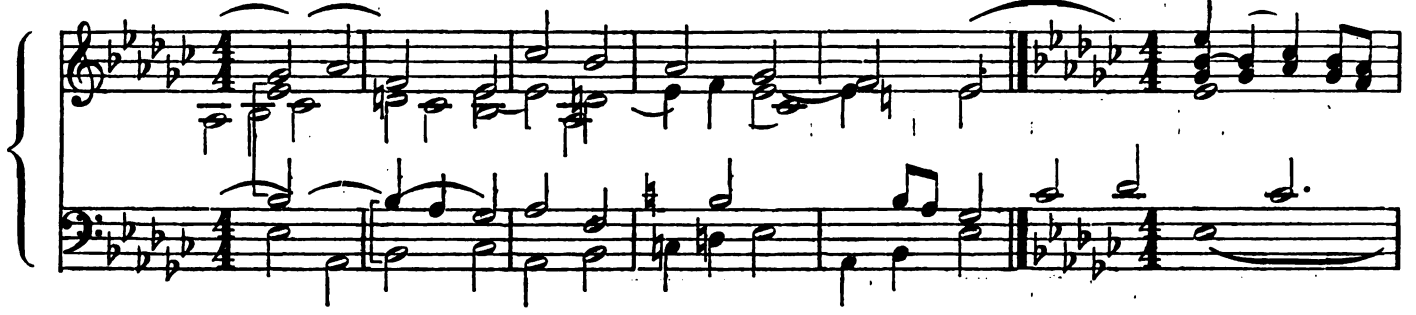
149. P. Piel.

r. h.

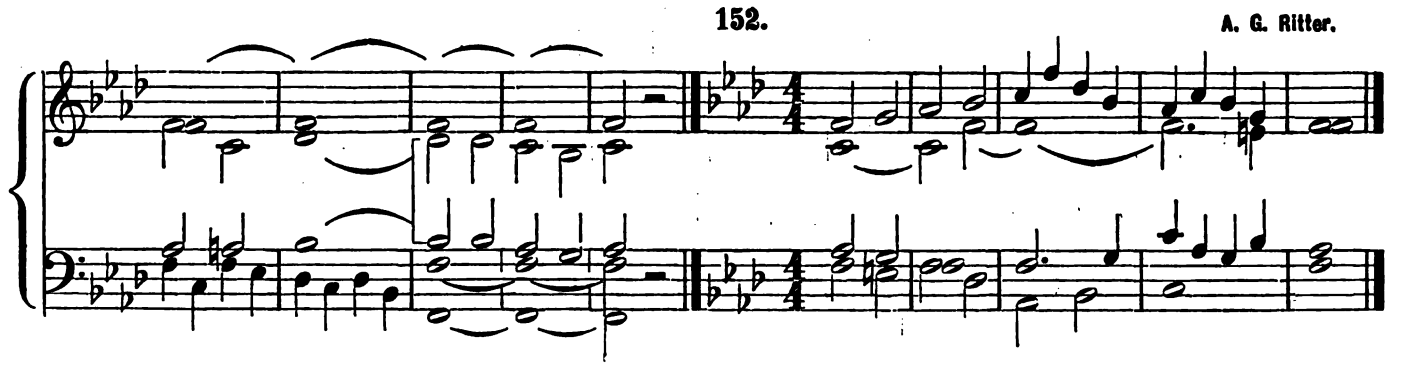


F-minor.

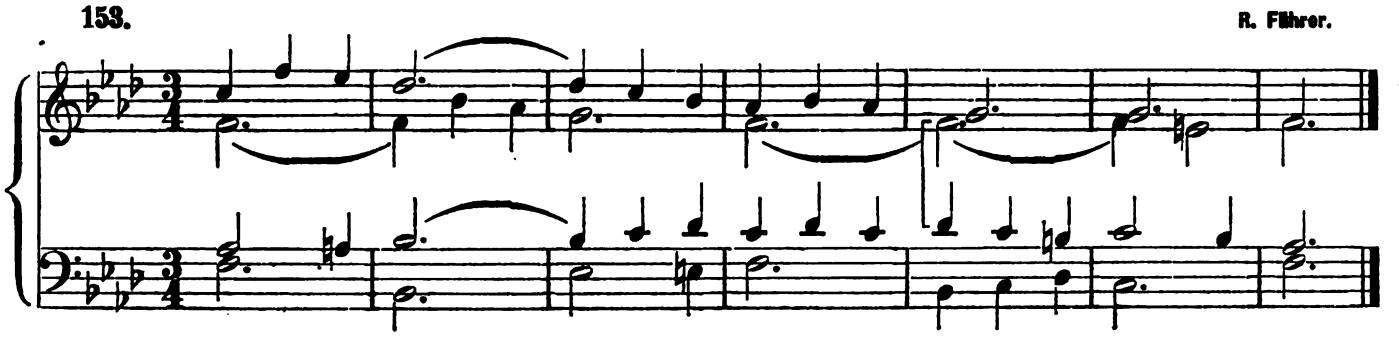
150. J. G. Töpfer. 151. G. F. Händel.



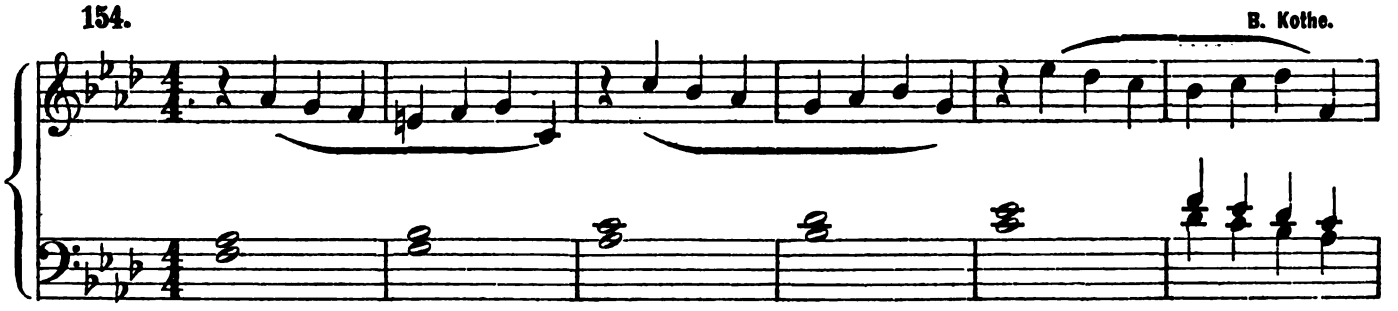
152. A. G. Ritter.



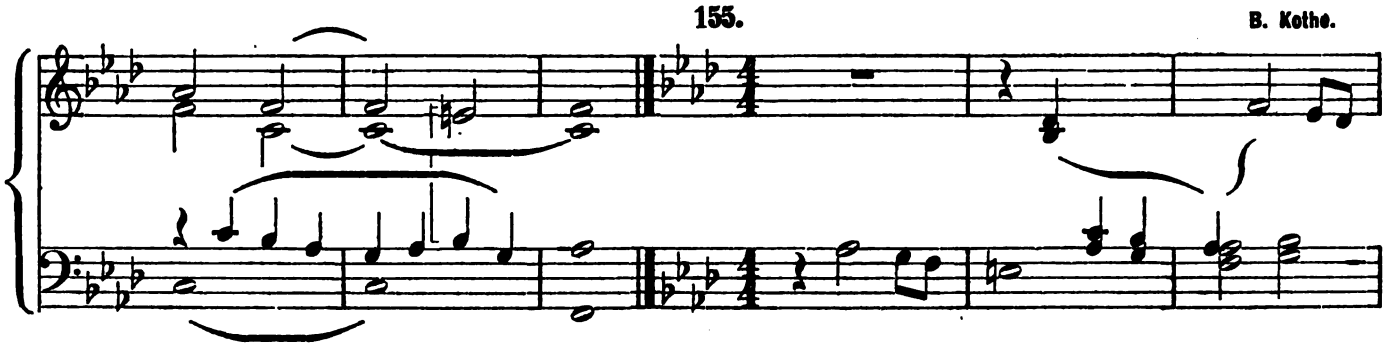
153. R. Führer.



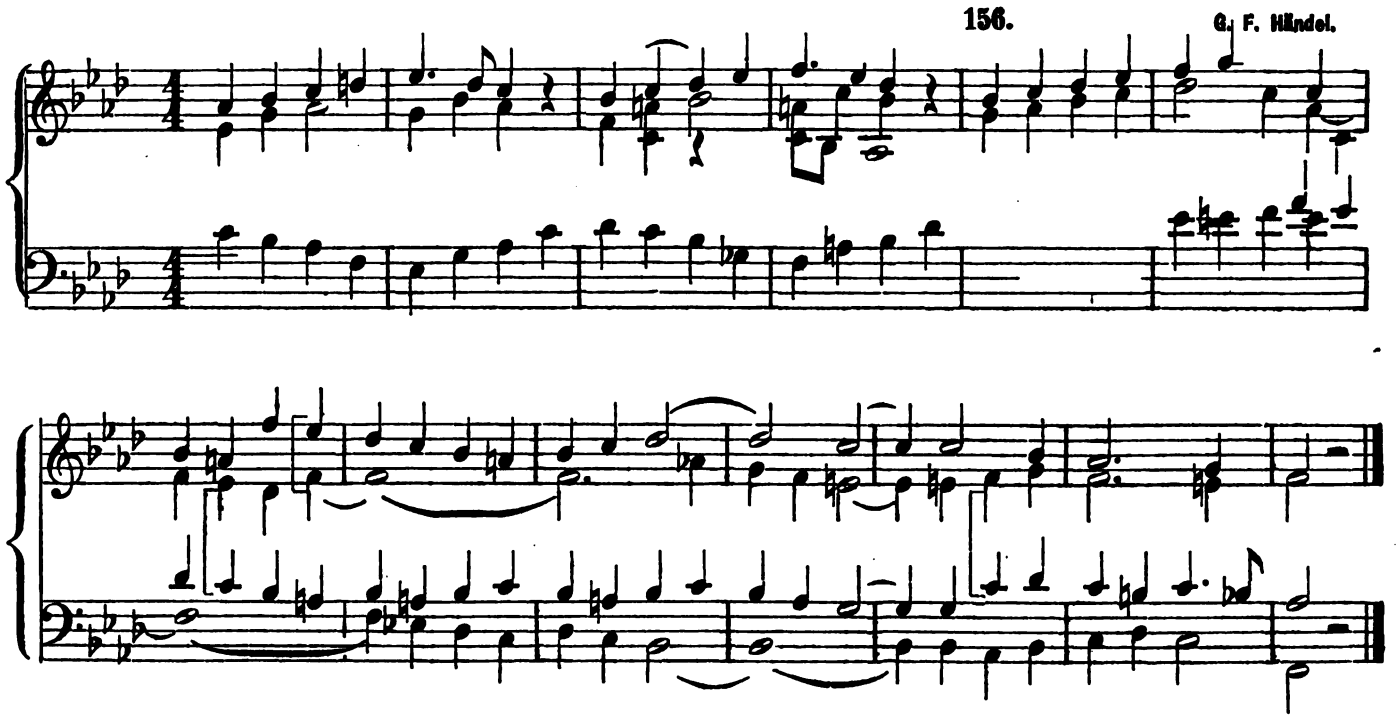
154. B. Kothe.



155. B. Kothe.



156. G. F. Händel.



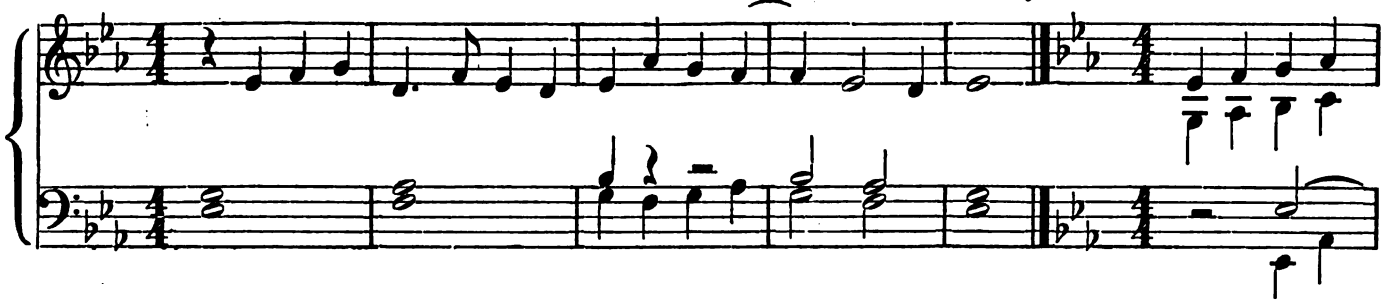
157. C. Ett.

158. P. Piel.

159. P. Piel.

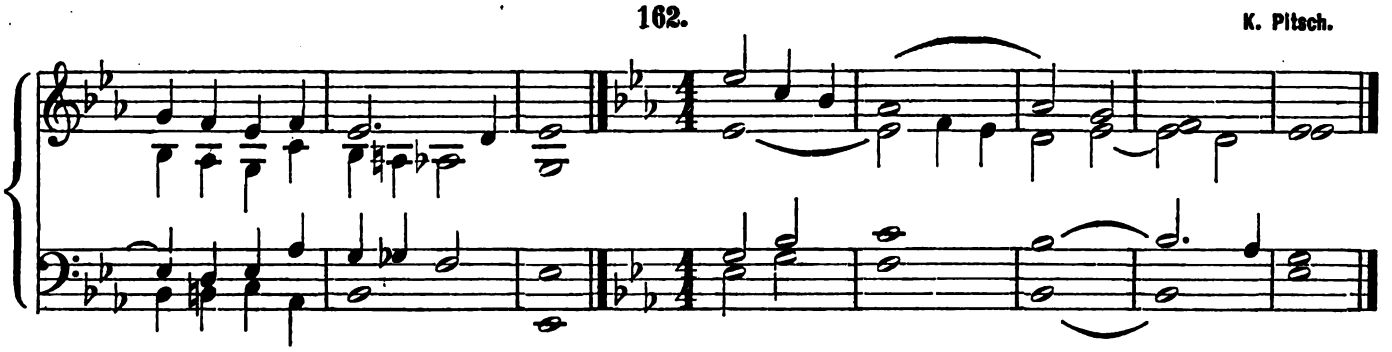
E♭-major.

160. J. G. Herzog.

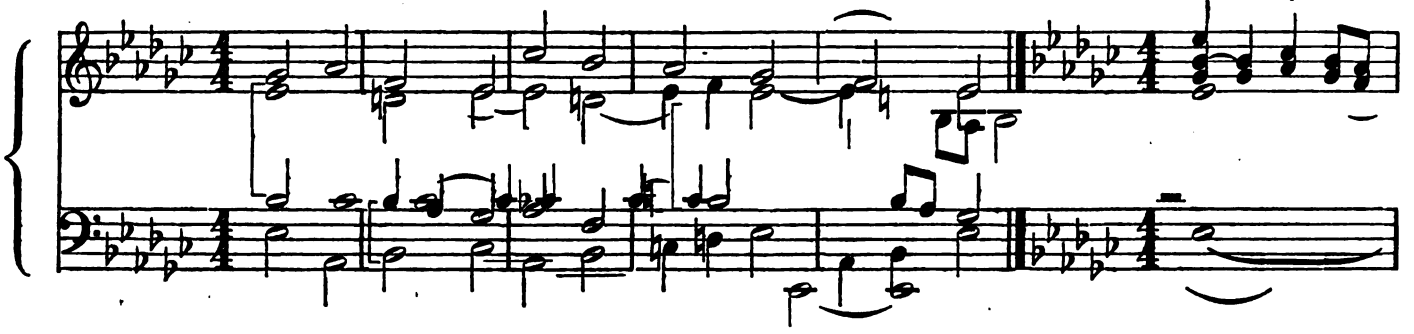


161. W. Wedemann.

162. K. Pitsch.

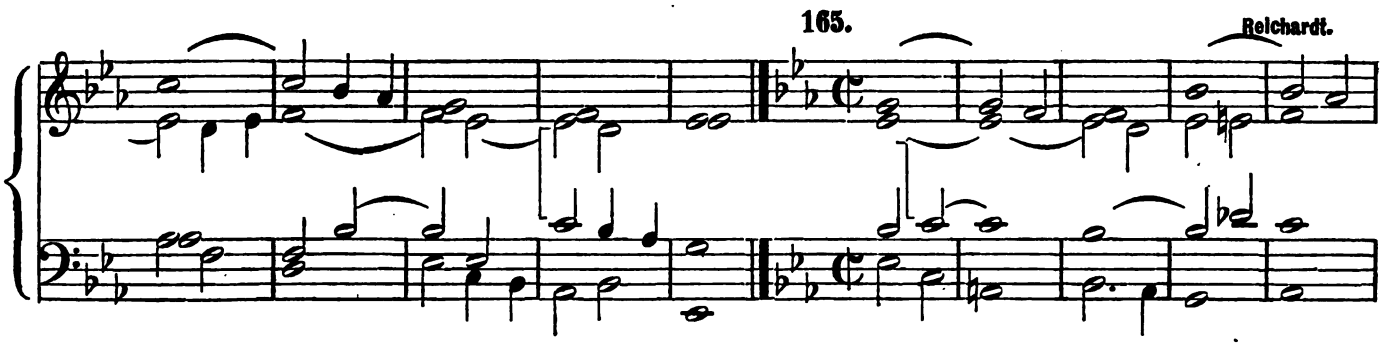


163. L. Gebhardi.

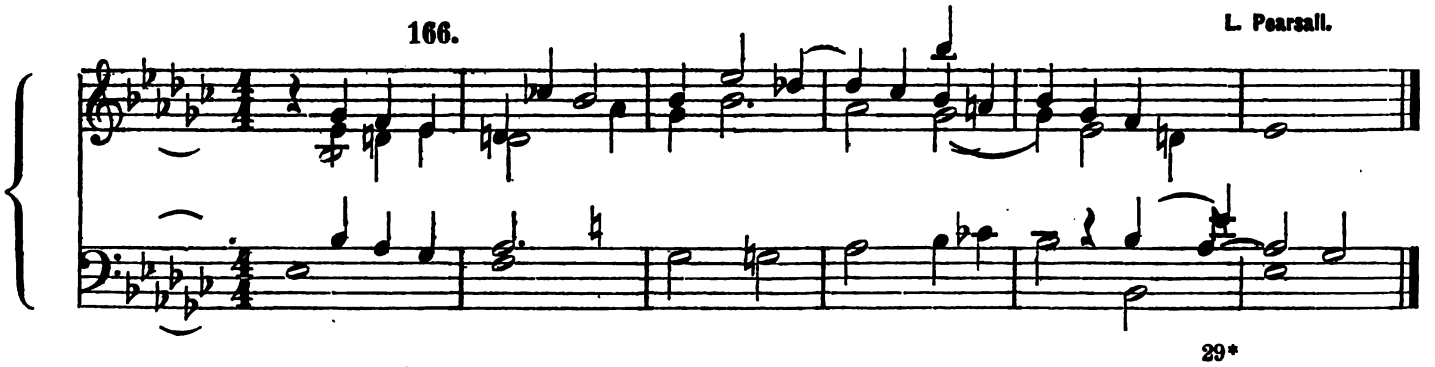


164. J. G. Töpfer.

165. Reichardt.



166. L. Pearsall.



167. L. Pearsall.

168. C. Groth.

169. W. Wedemann.
Andantino.

170. *Moderato animoso.* R. Führer.

f

171.

H. Oberhoffer.

172. Ave, Maria zart.

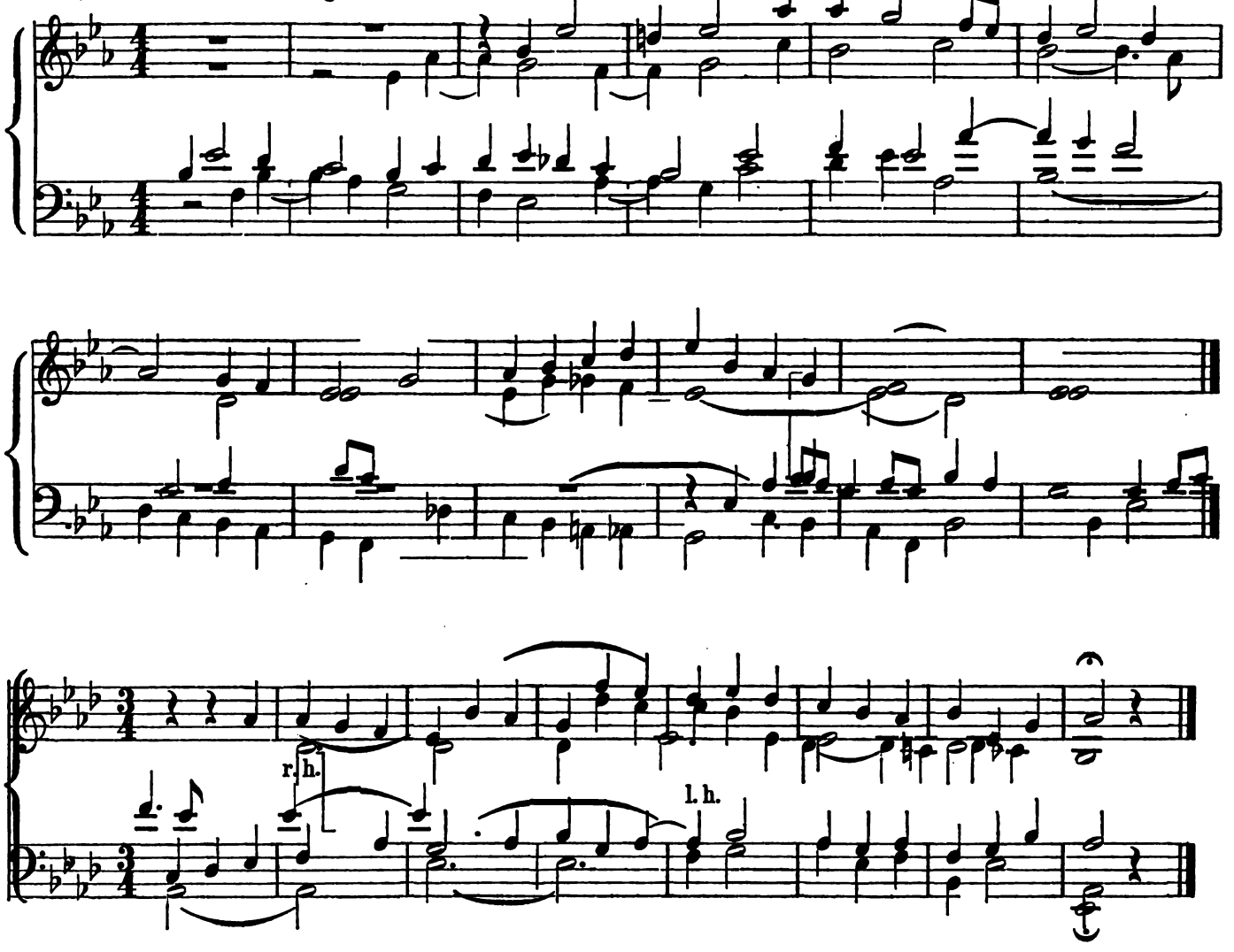
P. Piel.

173.

C. Ett.

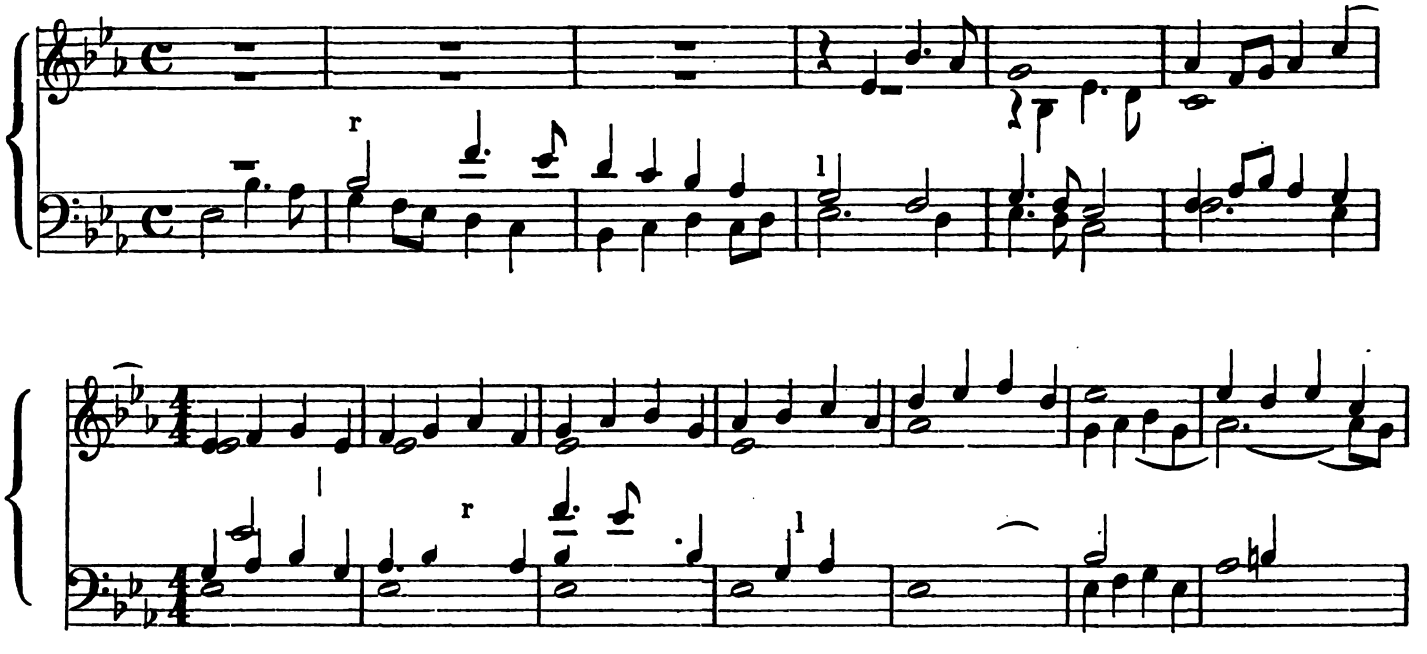
J. S. Bach.

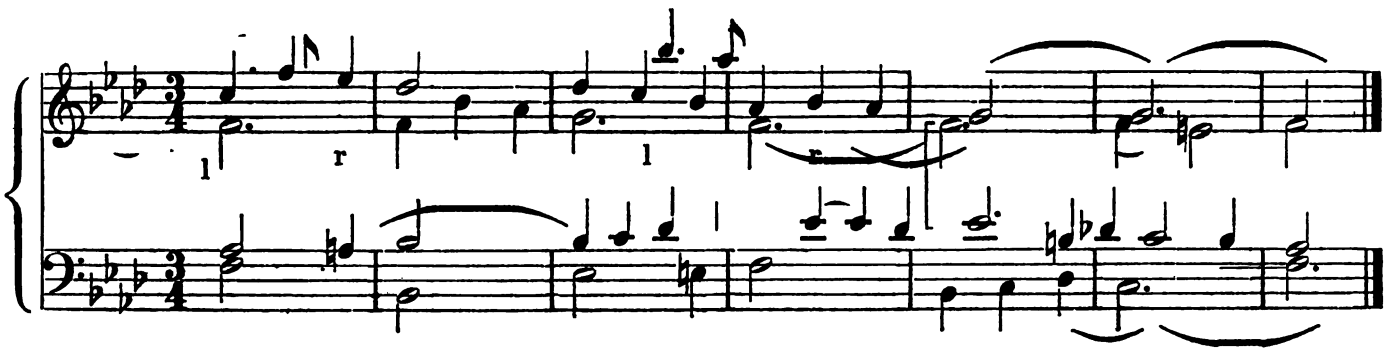
174. *Moderato.* Full Organ.



175. *Andante con moto.* Moderately loud stops.

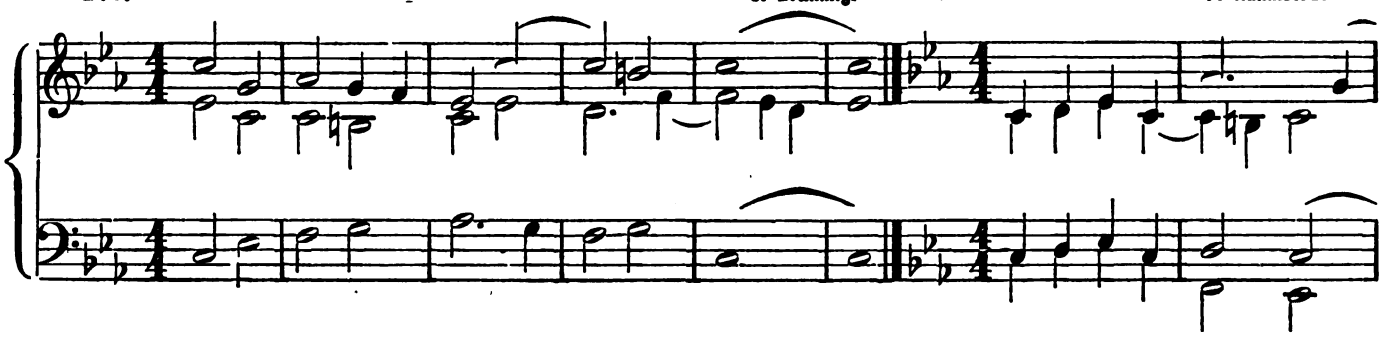
P. Piel.





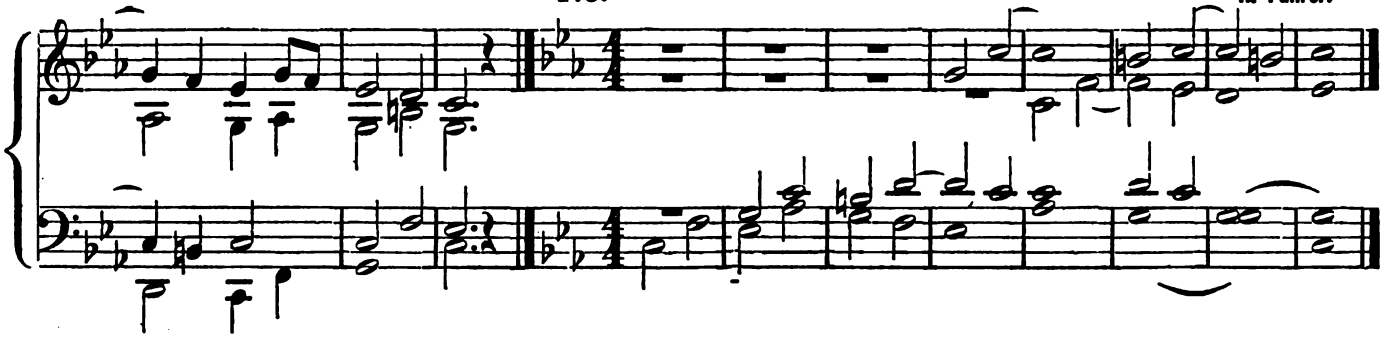
C-minor.

176. C. Brähmig.

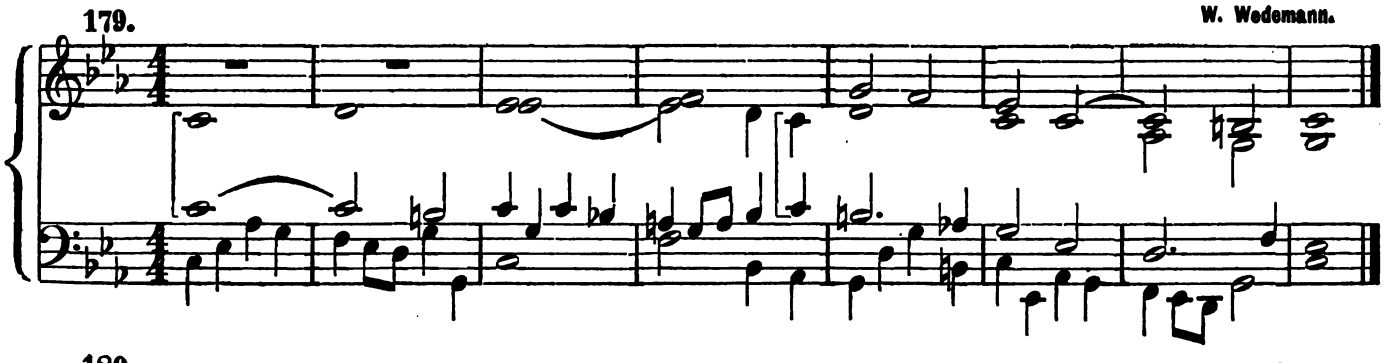


177. F. Kühmstedt.

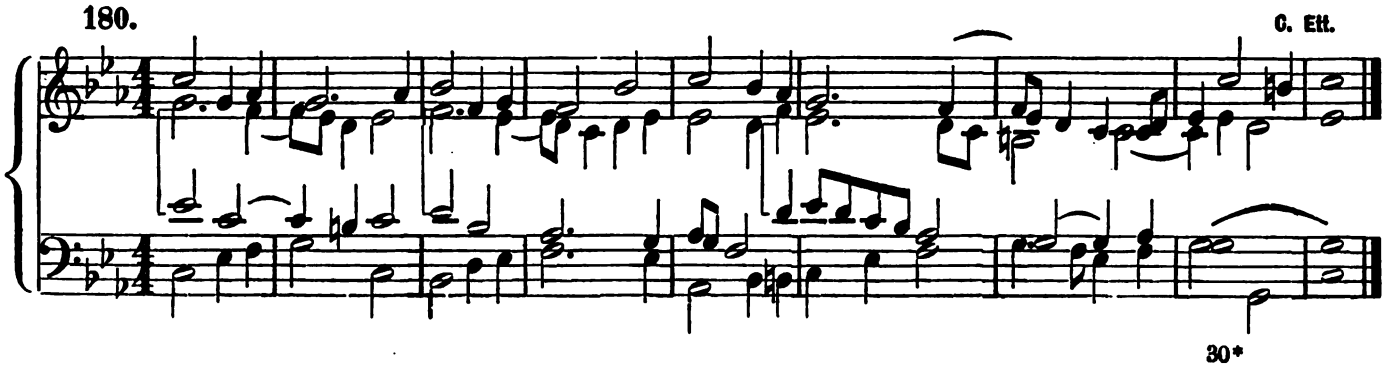
178. R. Führer.



179. W. Wedemann.



180. C. Ett.



181. C. Ett.

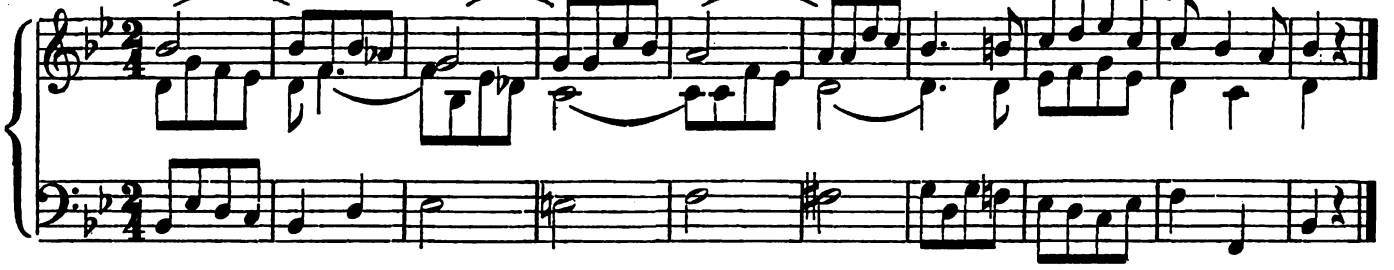
182. *Grave.* P. Piel.

mf

r l r

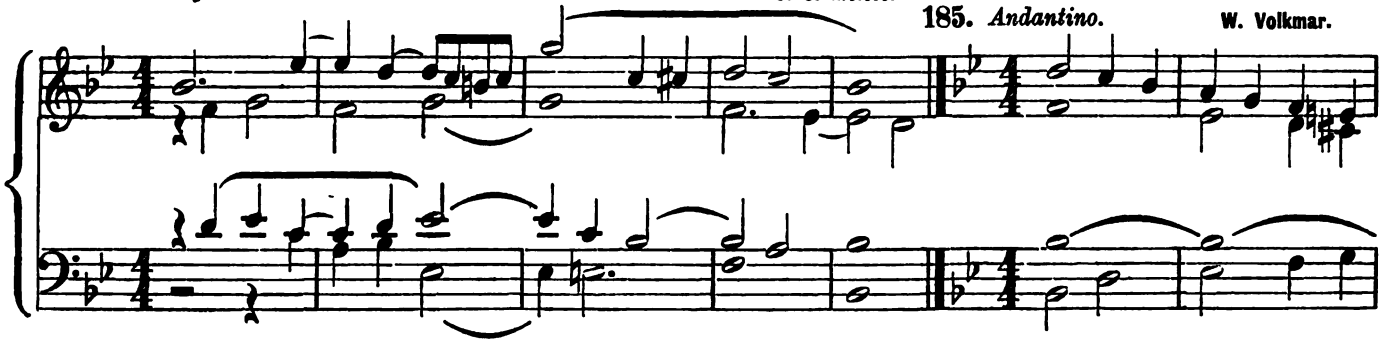
B♭-major.

183. Ch. Rinck.

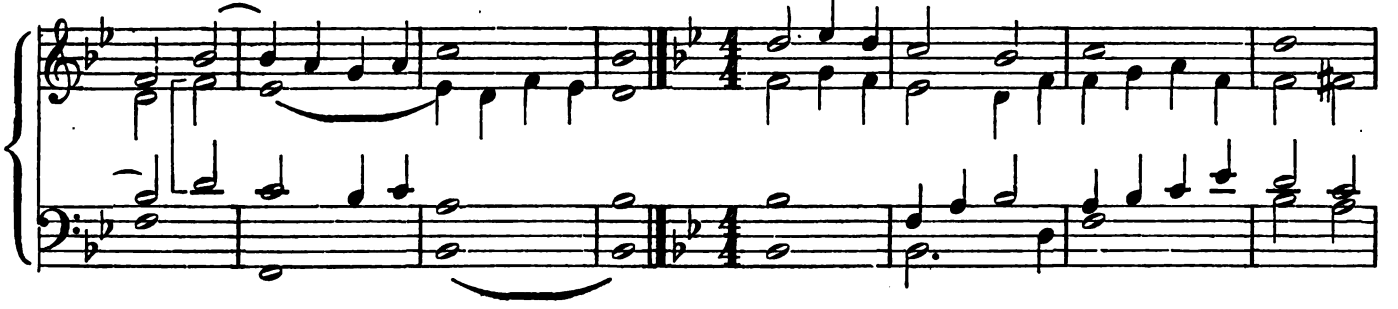


184. *Adagio.* C. S. Meister.

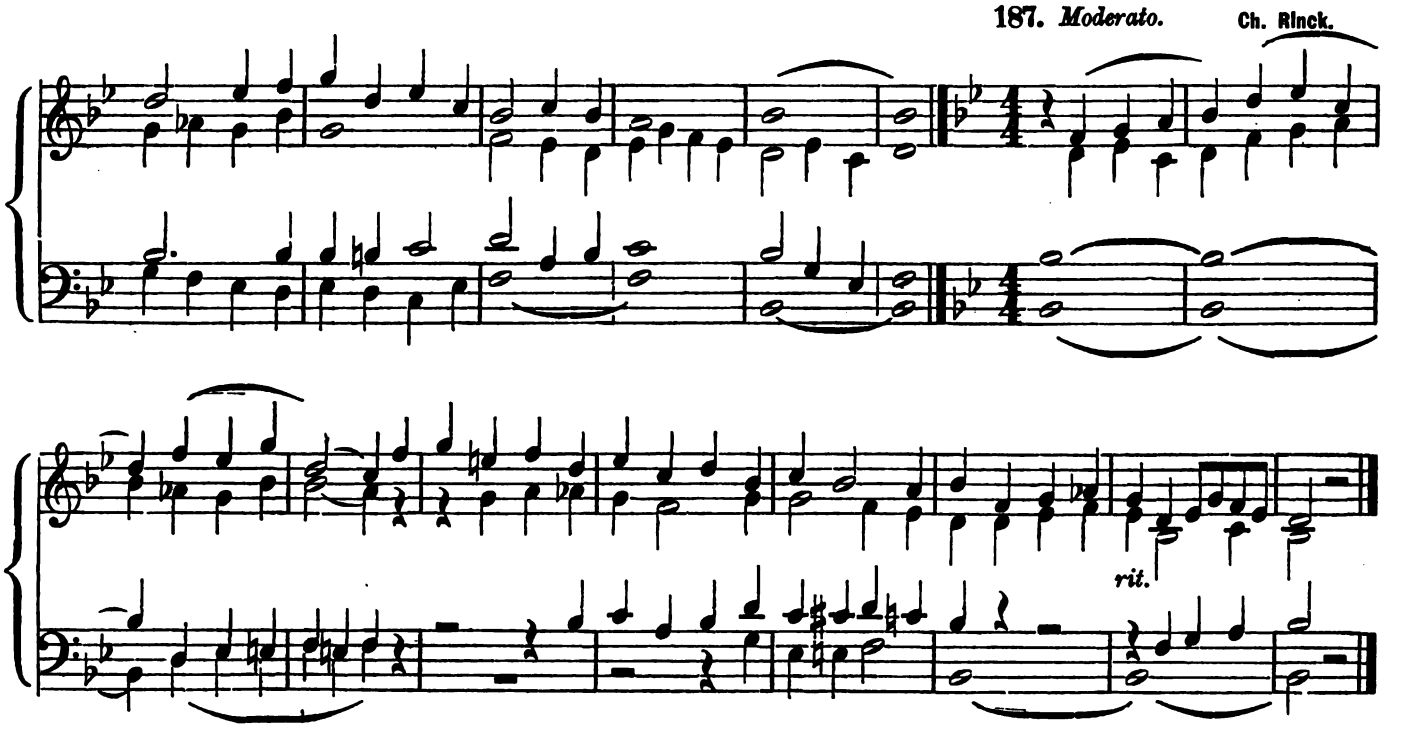
185. *Andantino.* W. Volkmar.



186. B. Brähmig.



187. *Moderato.* Ch. Rinck.

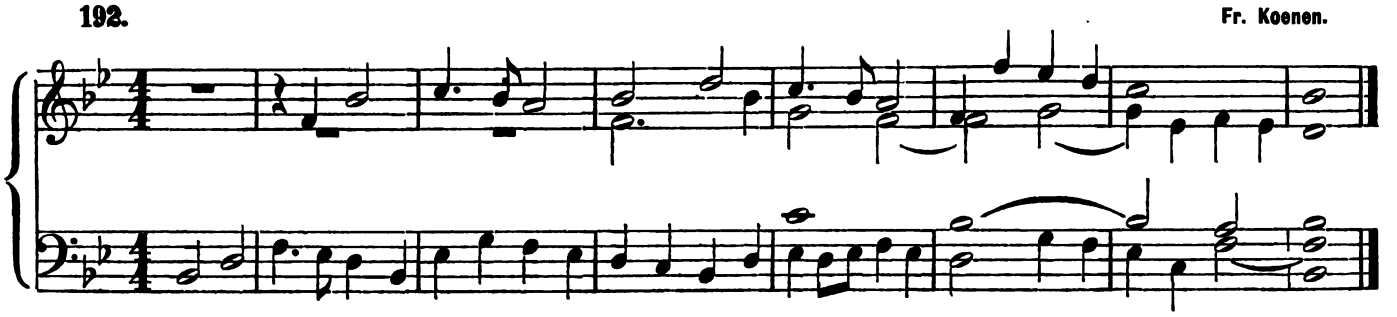


188. C. Ett. 189. C. Greith.

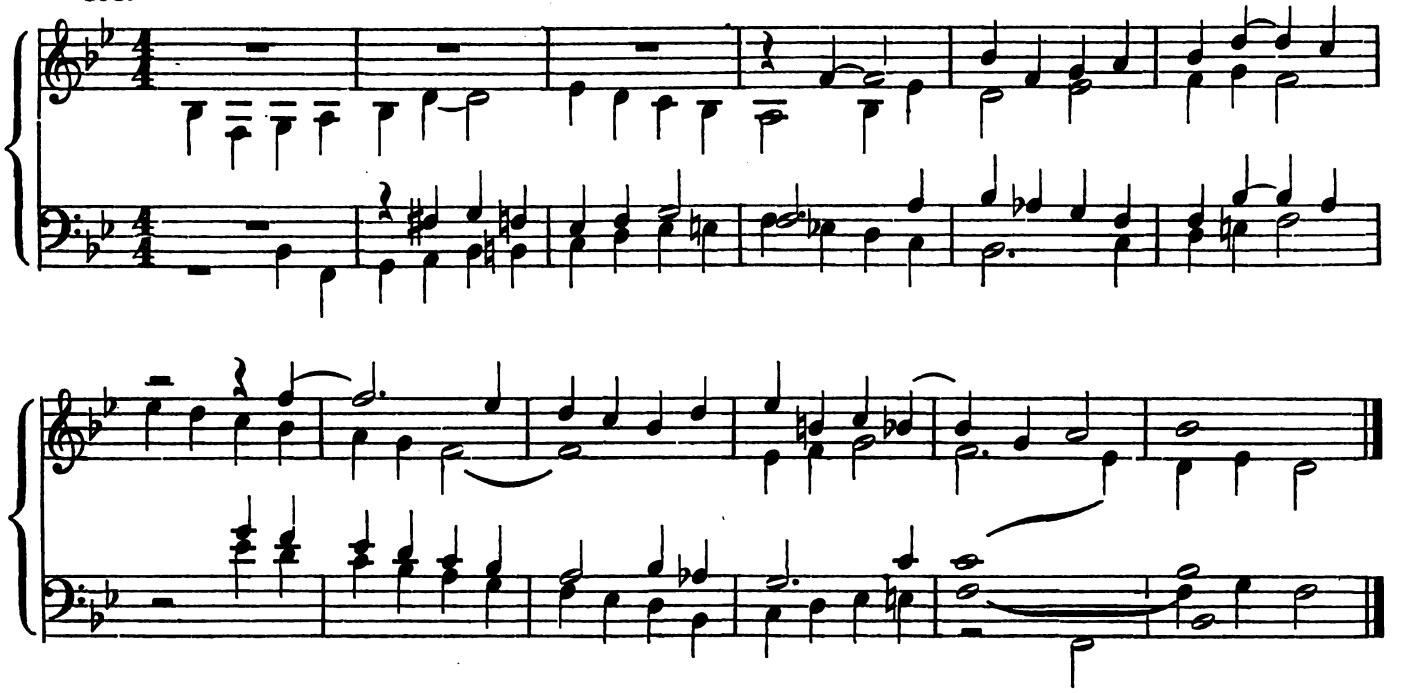
190. Vogler.

191.

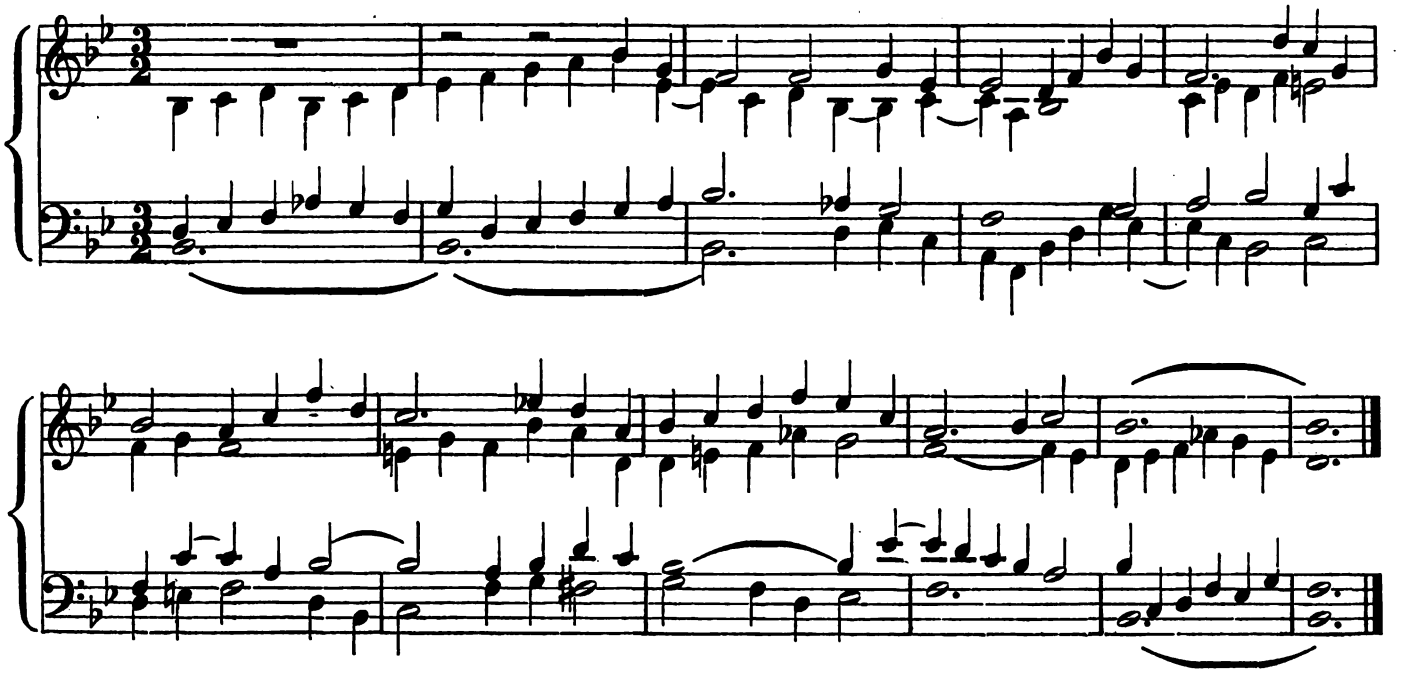
192. Fr. Koenen.



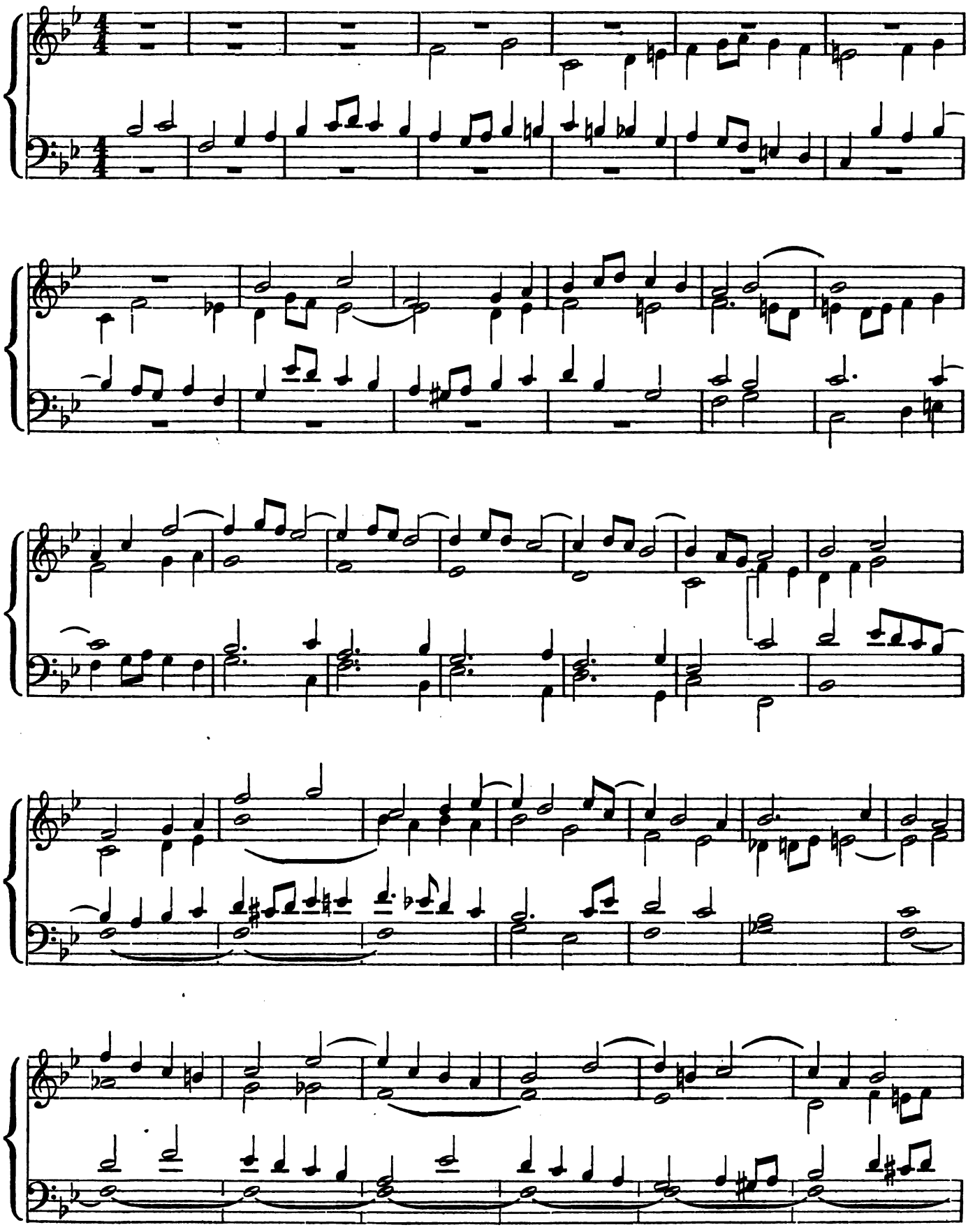
193. P. Piel.

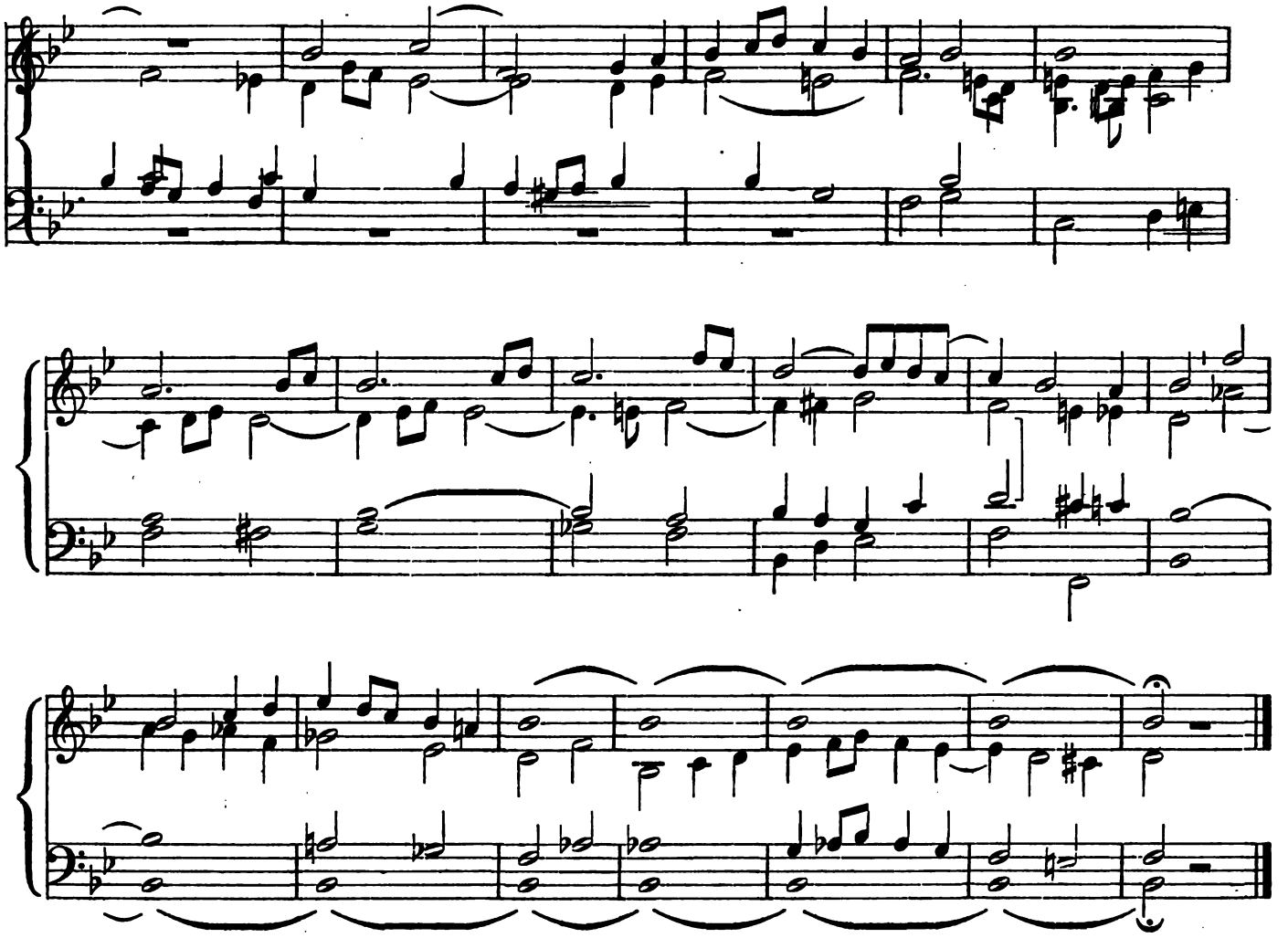


194. P. Piel.



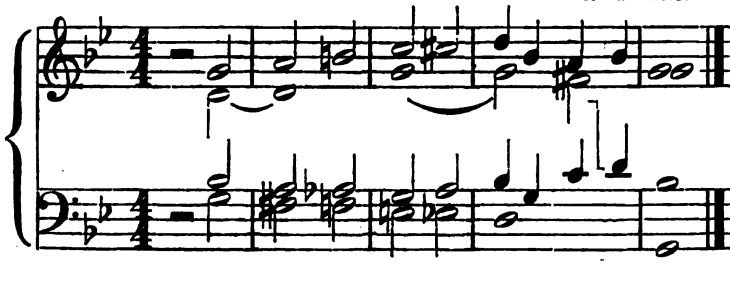
195. Fugue. *Allegro.* C. Geissler.



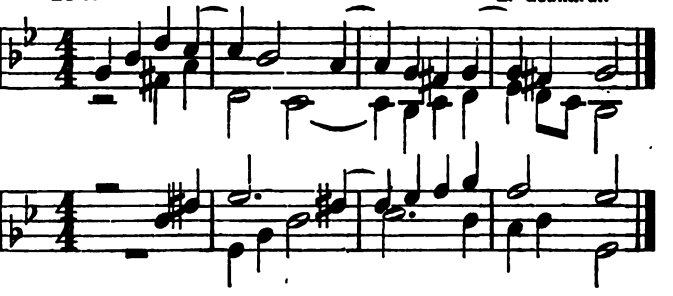


G-minor.

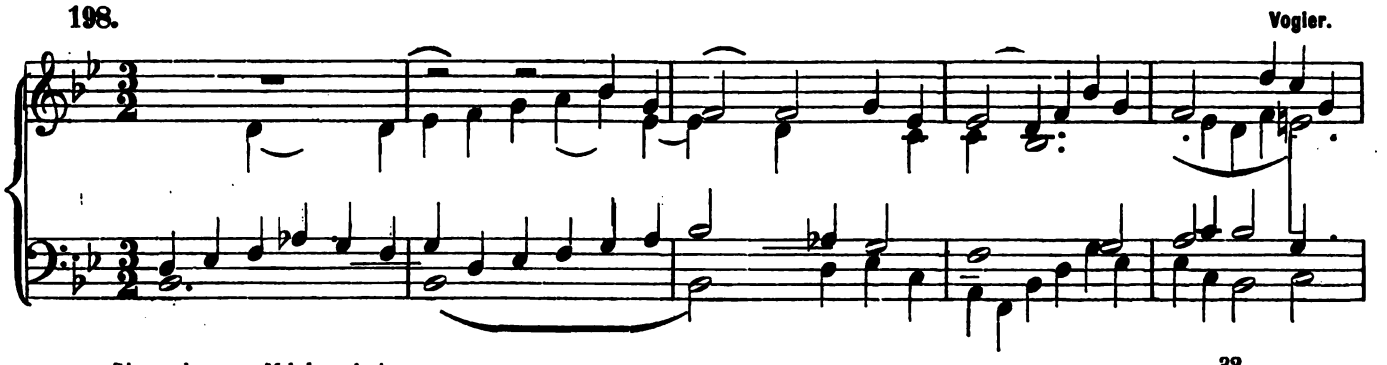
196. A. G. Ritter.



197. L. Gebhardt.



198. Vogler.



199. Ch. Rinck.

200. C. Ett.

201. C. Ett.

202. P. Piel.

203. *Andante.* R. Bibl.

rit.

204. *Adagio.* Ch. Rinck.

l. h.

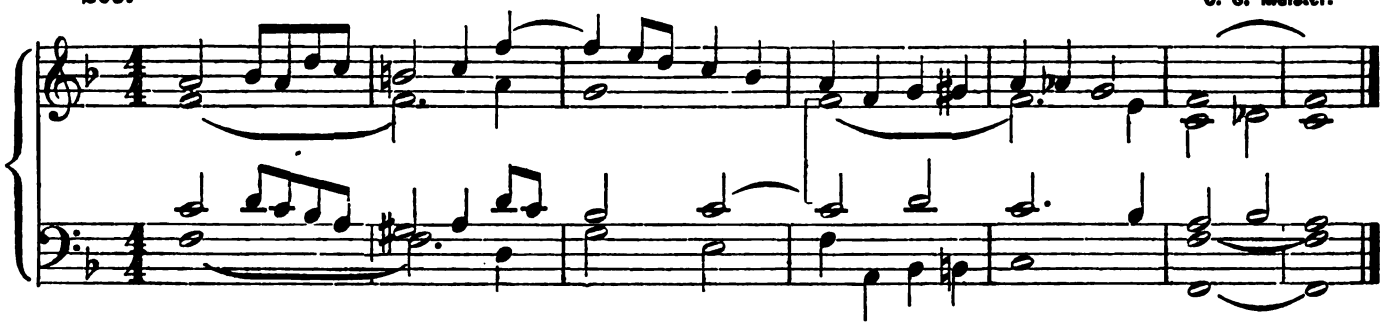
F-major.

205. Ch. Rinck.

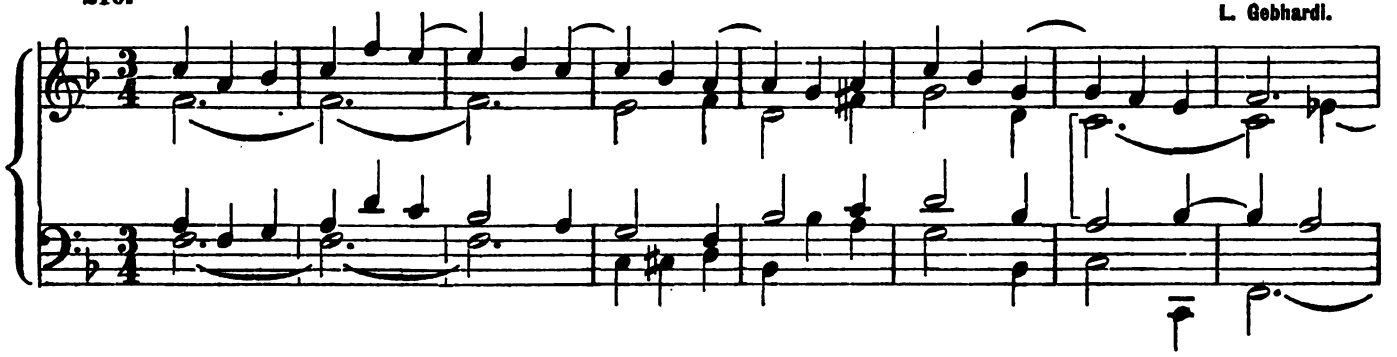
206. *Andantino.* C. S. Meister. **207.** L. Pearsall.

208. W. Wedemann.

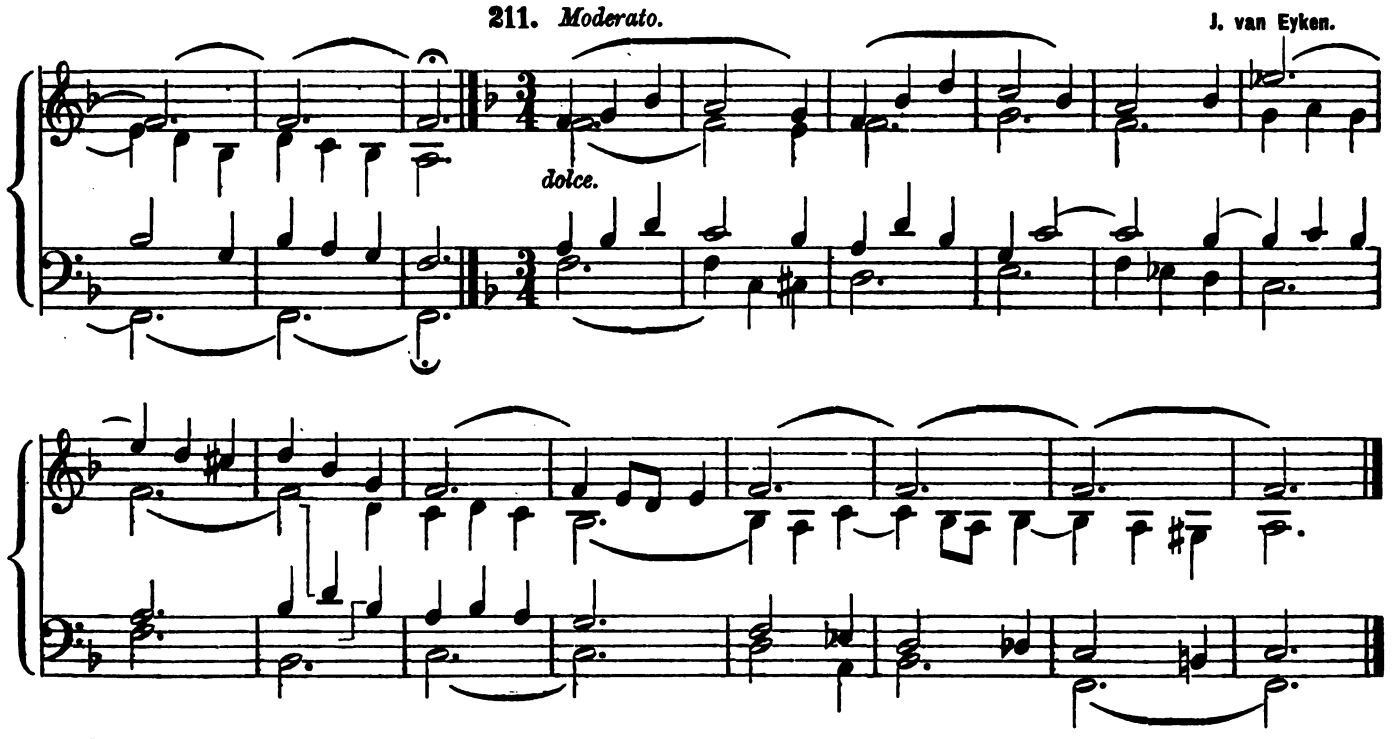
209. C. S. Meister.



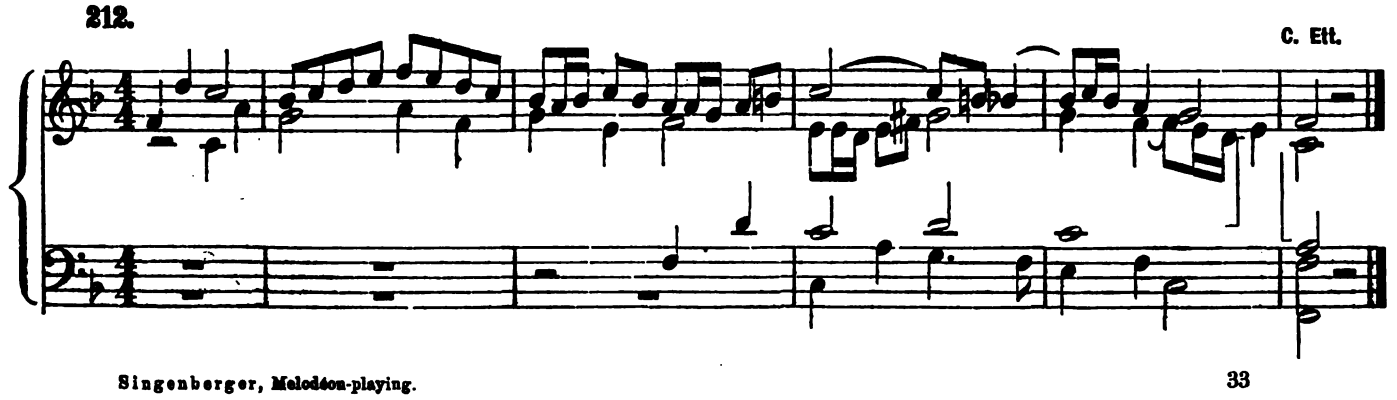
210. L. Gebhardi.



211. *Moderato.* J. van Eyken.



212. C. Ett.

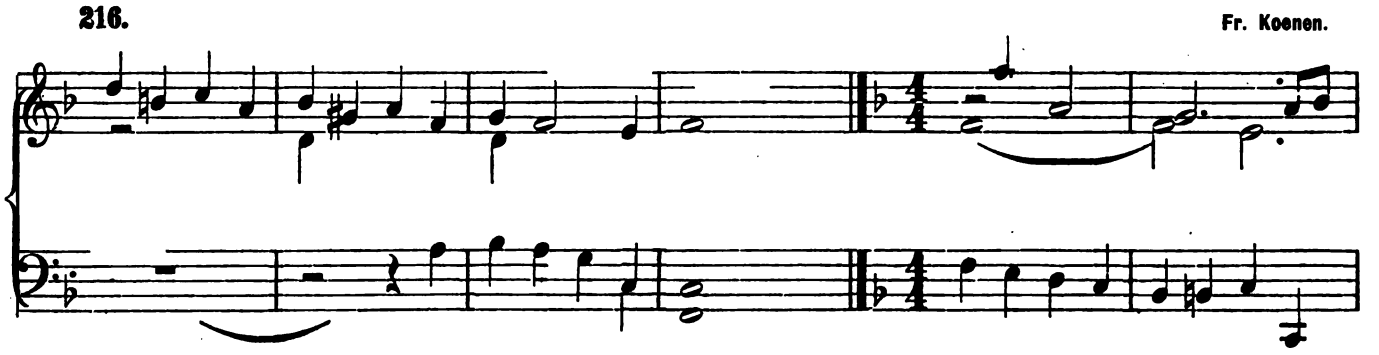


213. C. Ett.

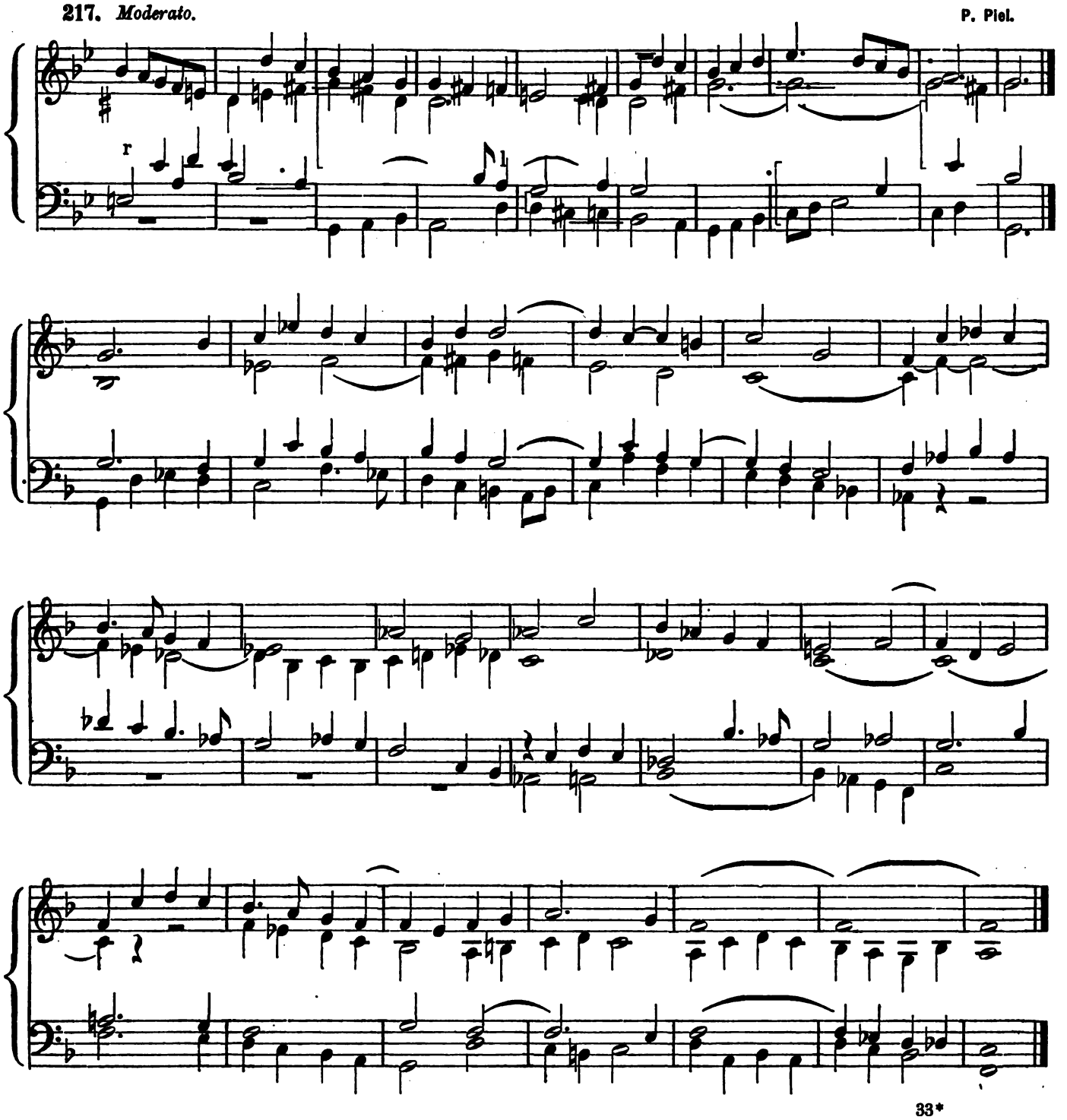
214. Ch. Rinck.

215. G. Vierling.

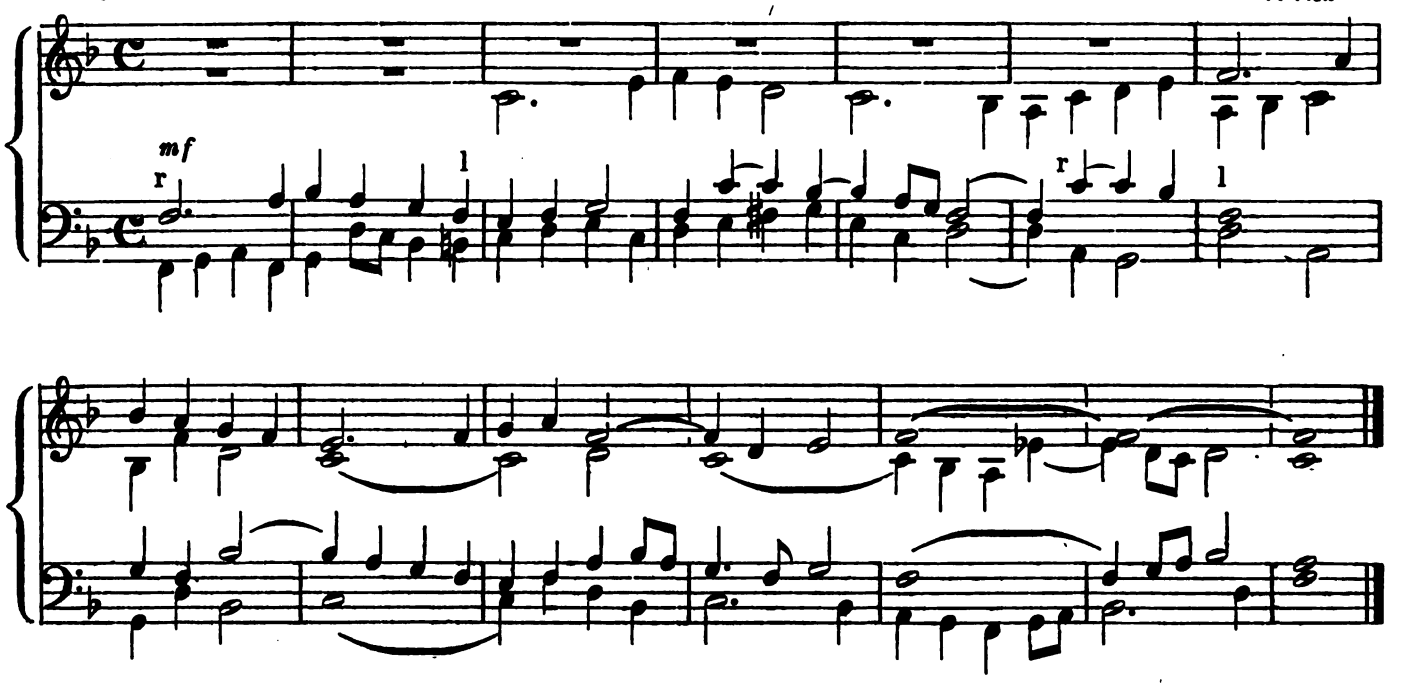
216. Fr. Koenen.



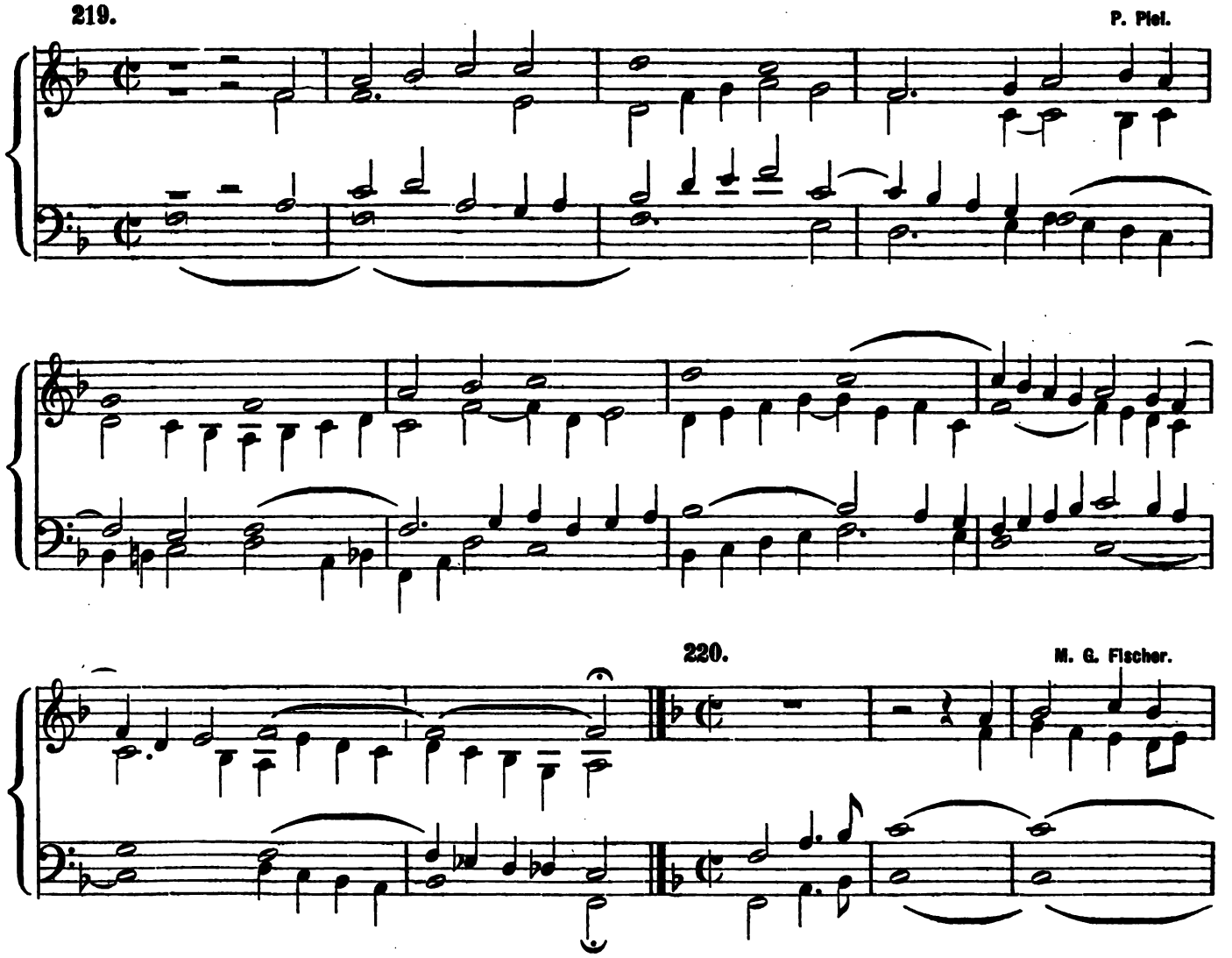
217. *Moderato.* P. Piel.



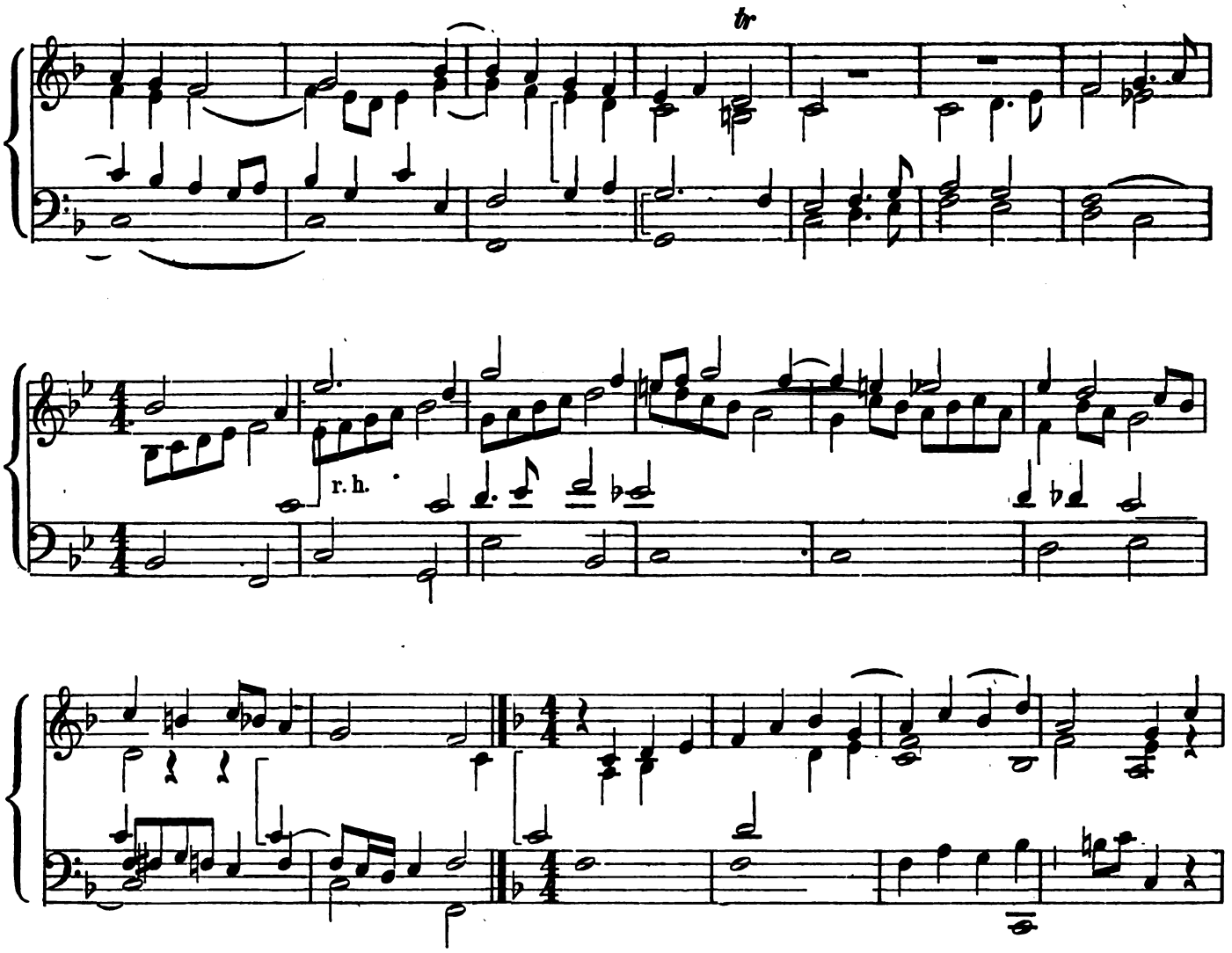
218. *Andante.* **P. Piel.**



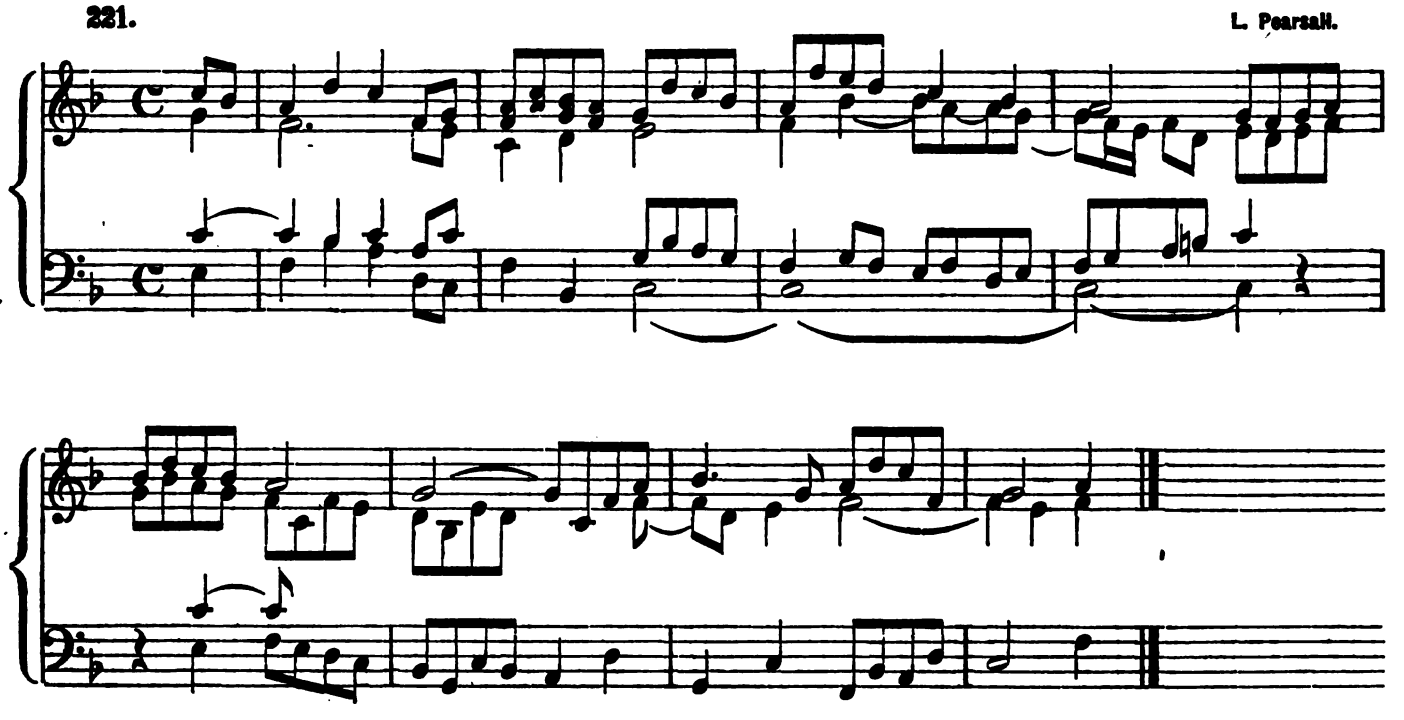
219. **P. Piel.**



220. **M. G. Fischer.**



221. L. Pearsall.



222.

Beethoven.

Andante.

p

cresc.

p

cresc.

dolce.

r. h.

pp *rit.*

223.

A. Kalm.

224. *Moderato.* Oberhoffer.

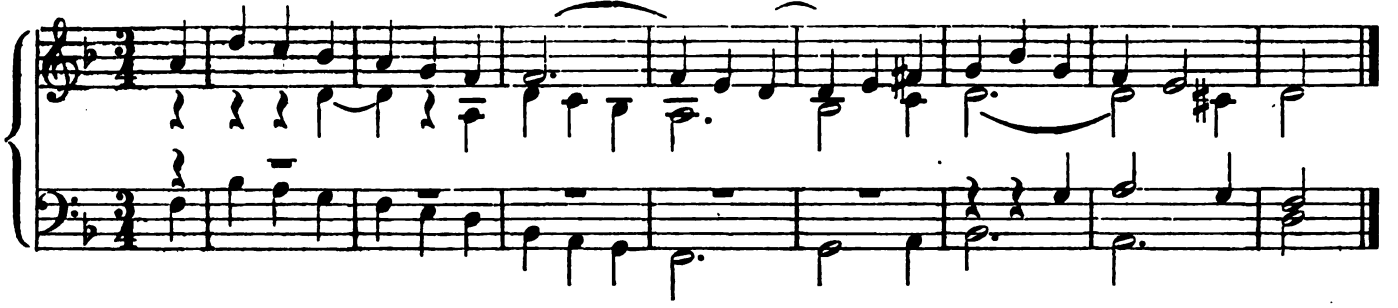
l. h.

l. h.

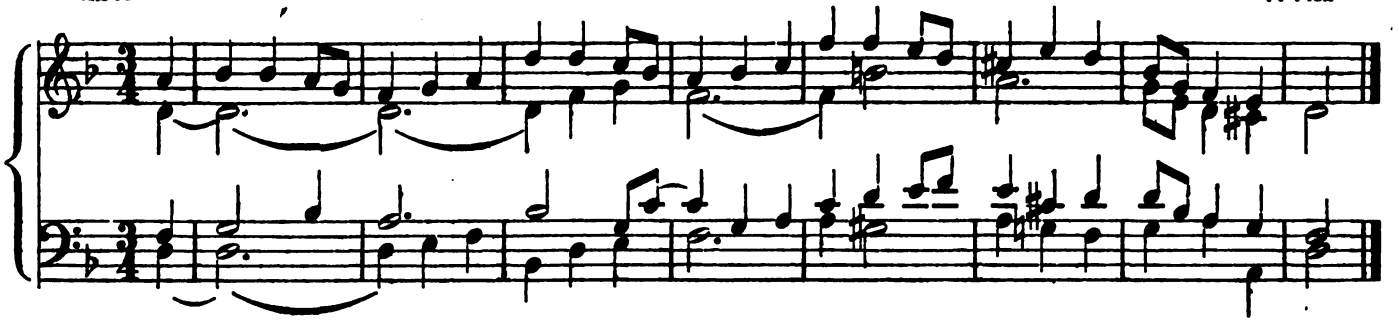
l. h.

D-minor.

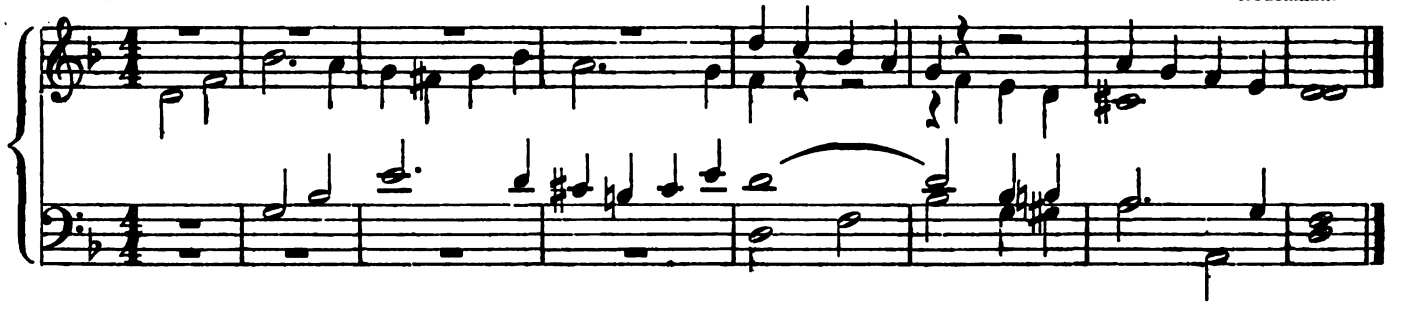
225. P. Piel.



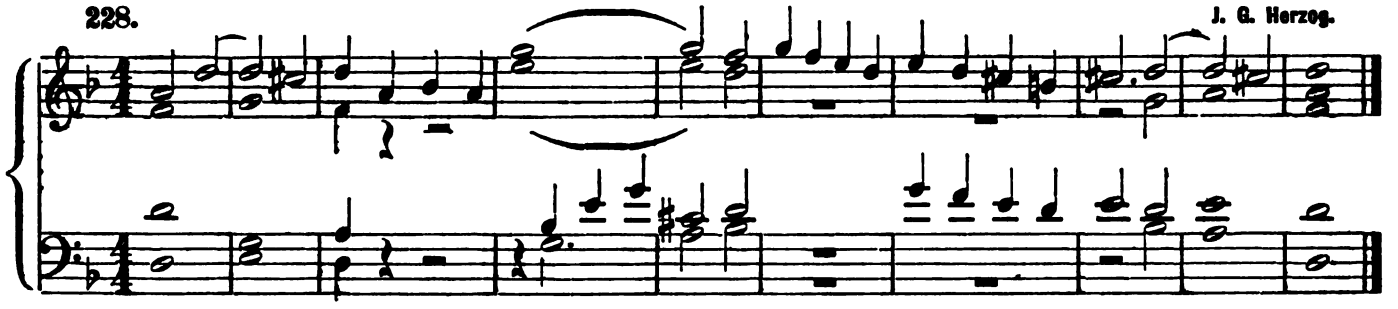
226. P. Piel.



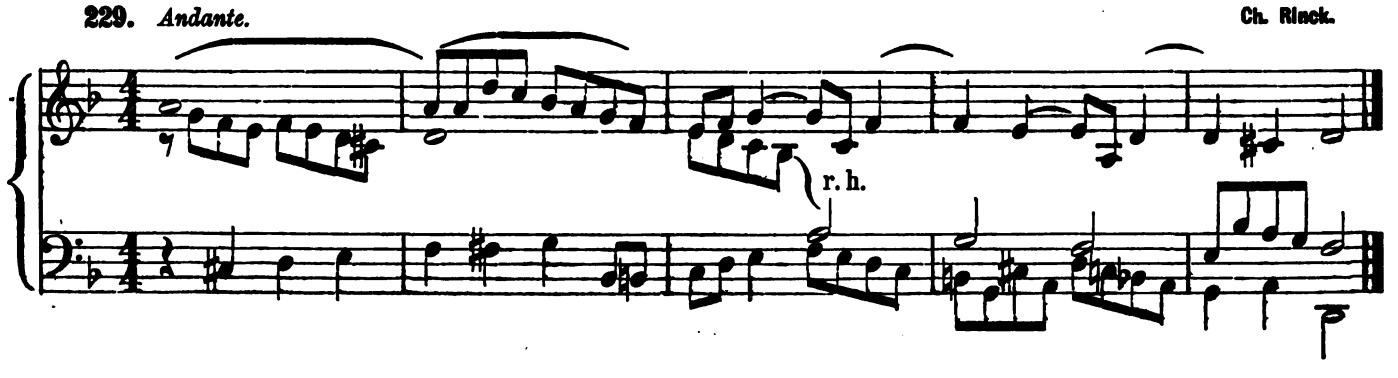
227. Wedemann.



228. J. G. Herzog.



229. *Andante.* Ch. Rinck.



230.

Eberlin.

231.

C. Ett.

232. *Allegro.*

l. h.

H. Oberhoffer.

l. h.

233.

§. 33.

A brief survey of the Forms of Organ-compositions.

There are in music, according to the analogy of language, various forms of expressing, or modes of exhibiting musical ideas. Every composition consists of several movements (these again of periods, sections, phrases, and so forth) which, according to their different number, arrangement and connection, constitute different styles and forms.

A. The homophonous style, in which the principal idea of the piece is expressed by one part, while the others are subordinate to, and form the accompaniment of the one main part.

B. The polyphonic style, in which all parts, or at least more than one are coordinate, i. e. they have each their own melodic development and partake equally of the ideas expressed by the whole; hence each part is an essential or real part of the whole.

The homophonous style is more simple and easier to comprehend, whereas the polyphonic style is more expressive and more thoroughly penetrated by the musical idea of a composition.

Both styles are employed in sacred music.

The principal forms of the polyphonic style are:

1. Imitation. A motive, i. e. a model, consisting of two or more tones, is repeated in one part, while that part which introduces the model, continues its own melody. If the imitation retains the same degrees of tone, and the same progression of intervals, it is termed strict imitation. Free imitations, however, are those, in which the model is repeated on different degrees and in slightly changed intervals.

   Examples of imitation are found among the preceding exercises and, especially, among the subsequent compositions of those mediaeval masters who are renowned for their unsurpassed skill in working out a theme (thematic work). May their works be studied with exceeding diligence and perseverance.

2. The Canon. Each part contains exactly the same motive, which, however, is begun in different bars, or, at least, on different timeparts of a bar.

3. The Fugue, a composition in which a longer motive, called theme, is imitated by all parts in a succession, determined by the precepts of musical aesthetics. After the first passage, a second one follows, connected with the first by an episode. In the second passage, the theme frequently appears in divers melodic and rhythmic alterations: inverted, augmented or diminished. Towards the end of a fugue, all parts repeat the theme in close succession, that is to say, one part sets in before the preceding part has finished the theme: this is called a close passage. It is generally executed on the so-called Organ-point, i. e. on a sustained tone in the bass-part. Cfr. No. 195. A Fughetta or short fugue contains only one passage of the theme. Cfr. No. 70.

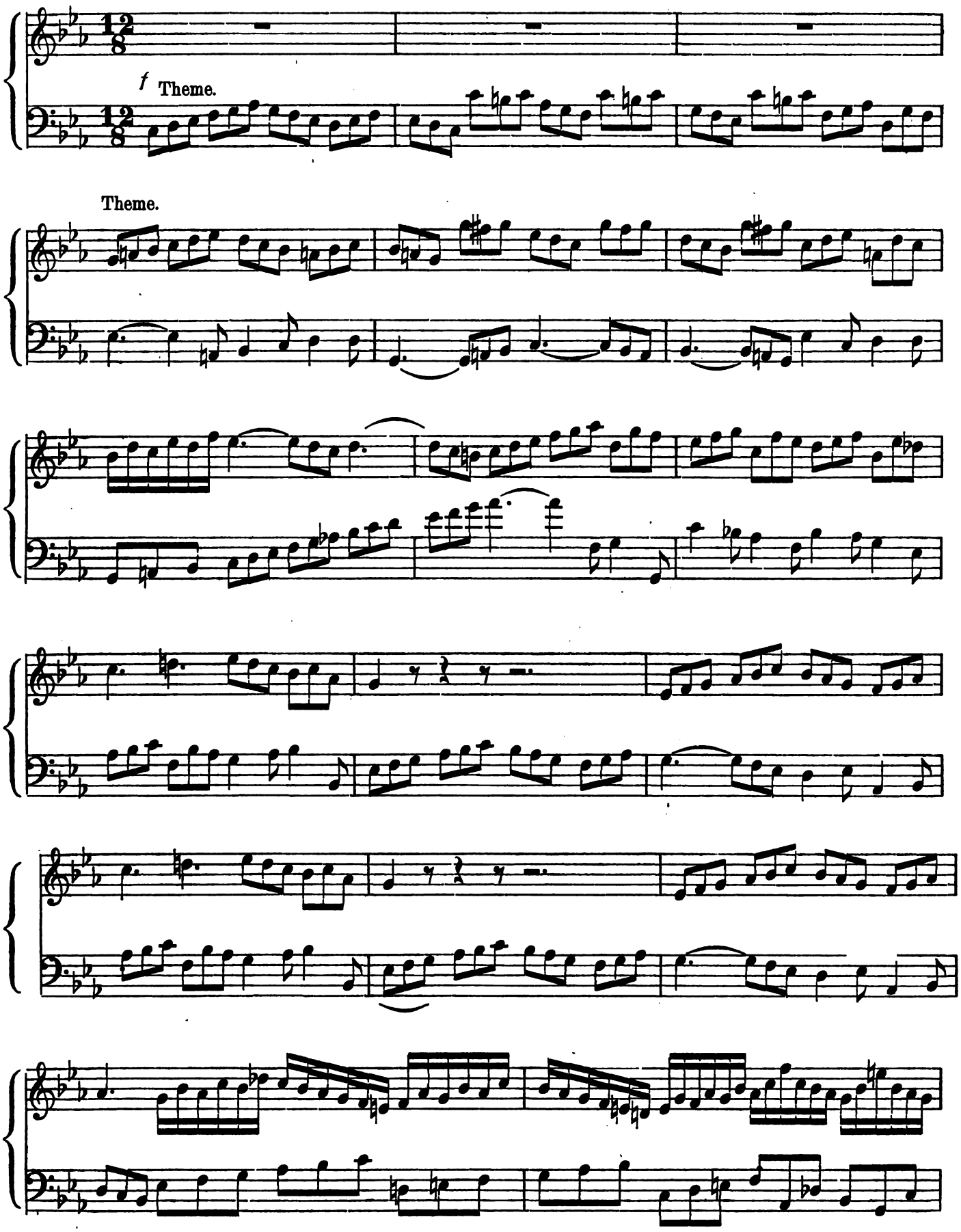
The principal form of the homophonous style is the song-form, which consists of one or two periods; each period containing two phrases akin to each other. — Another form of the homophonous style is the variation.

A Prelude is a long or short introductory composition to another movement (e. g. fugue), song, or action. The character and key of preludes must agree with the following movement or with the character of a feast. The same must be said about postludes and interludes. Versetto (strophe) is a term for those interludes, which are to supply those parts of a song which are not sung by the choir.

Toccata is a composition without strict form, something like a fantasia, containing long-sustained chords set to a lively figuration.

Here follow some longer and more difficult compositions.

234. **Fugue.** *Andante con moto.* J. S. Bach.



Theme.

Theme.

235. Fugue.

(D) (FL)

J. S. Bach.

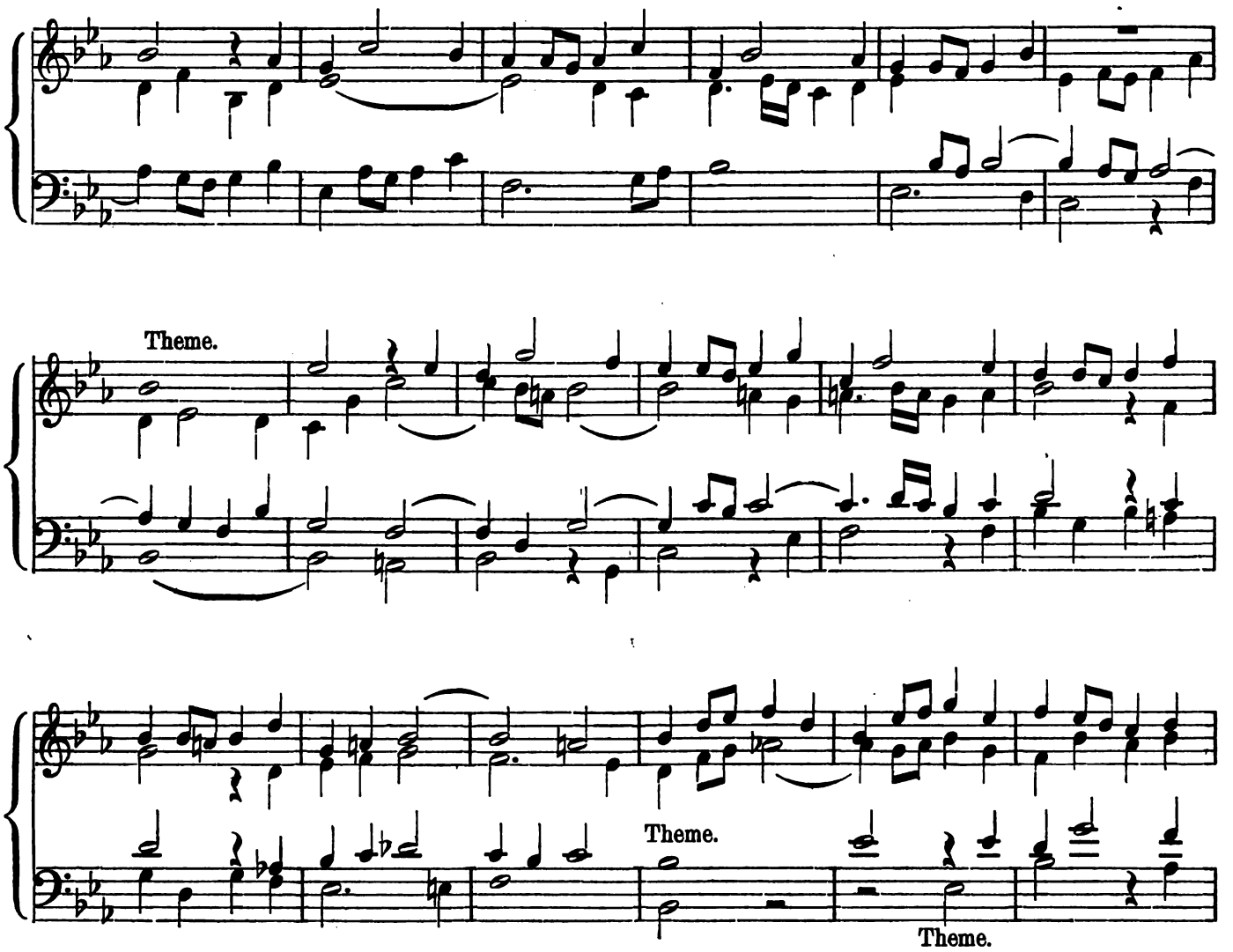
mf

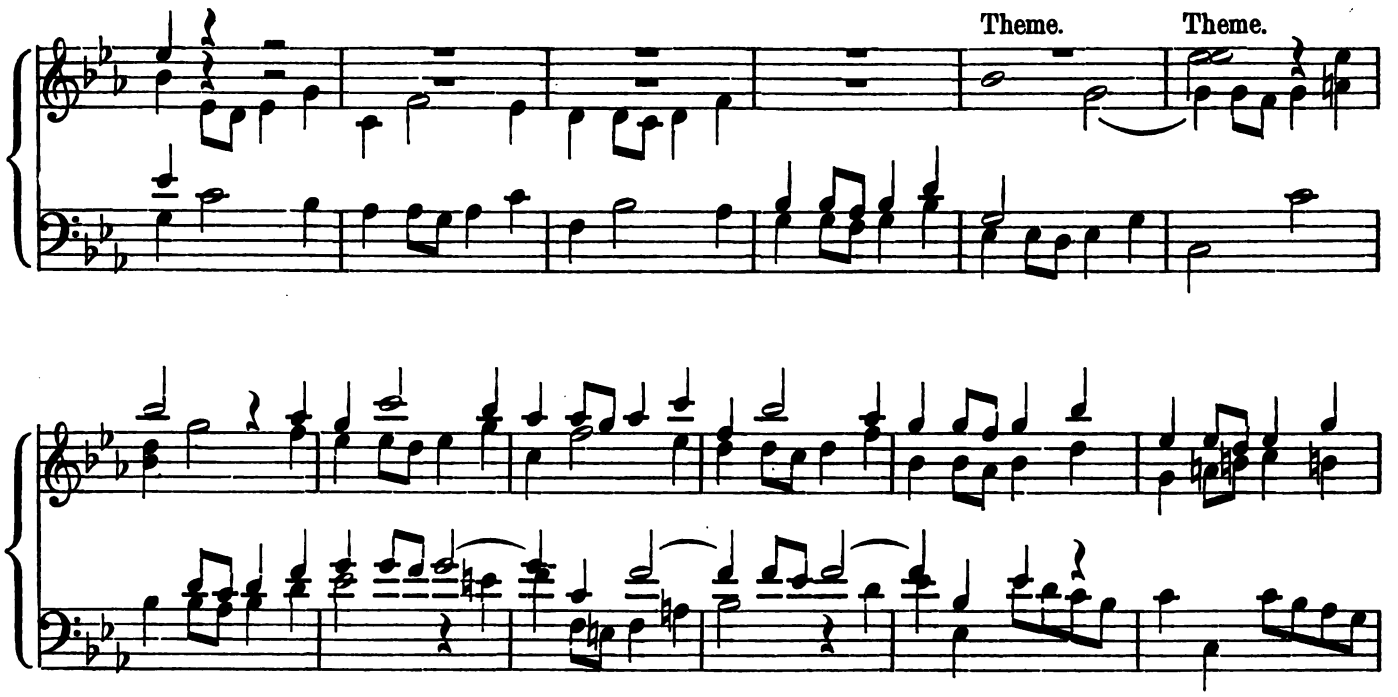
Theme.

Theme.

(M) (V)

Theme.


Theme.
Theme.
Theme.


Theme.
Theme.

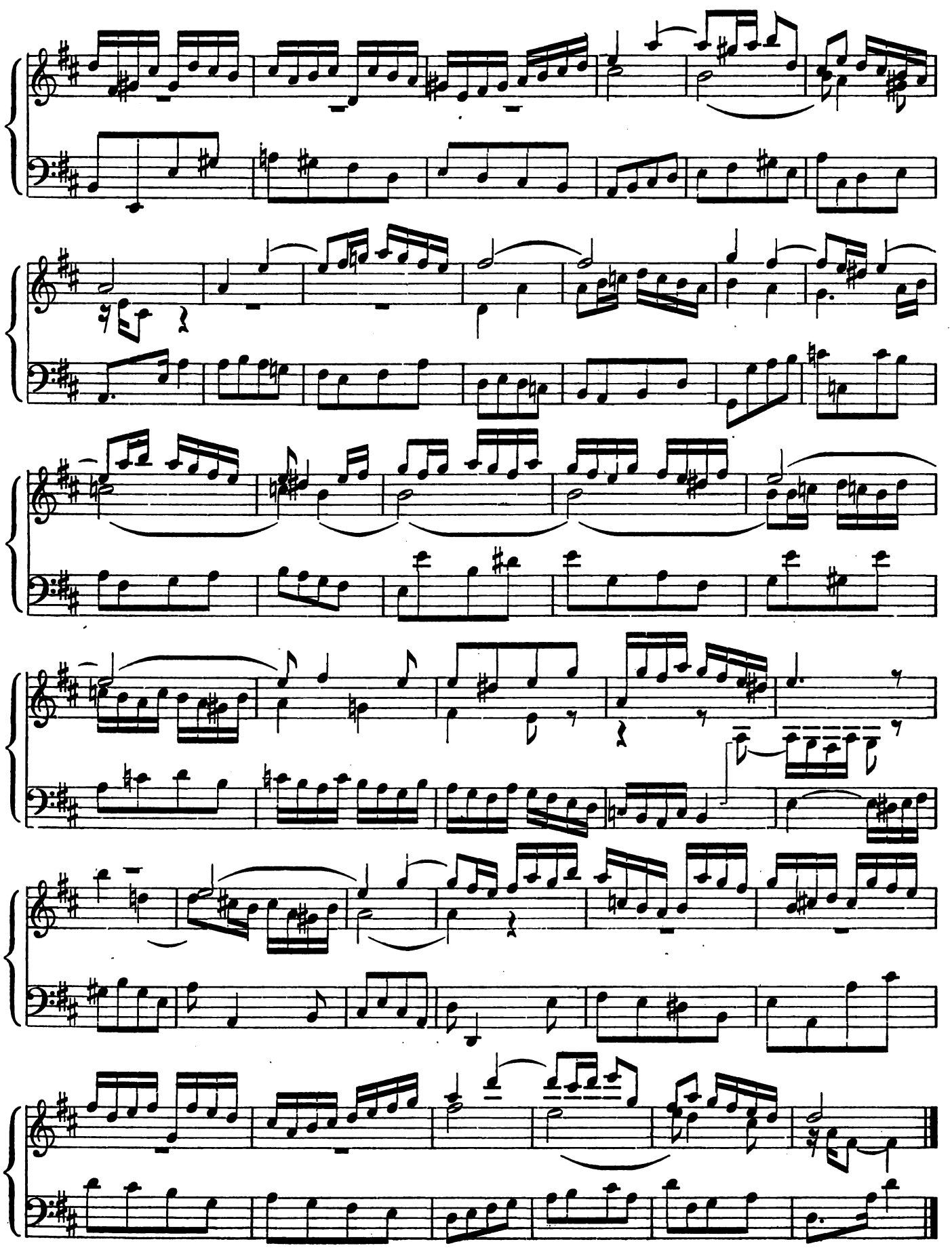
Theme.

Theme.

Theme.

236. *Andantino.* J. S. Bach.

mf



237. Prelude. *M. M.* ♩ = 72.

P. Piel.

f

dim.

ff

Ped.

ff

Man.

Ped.

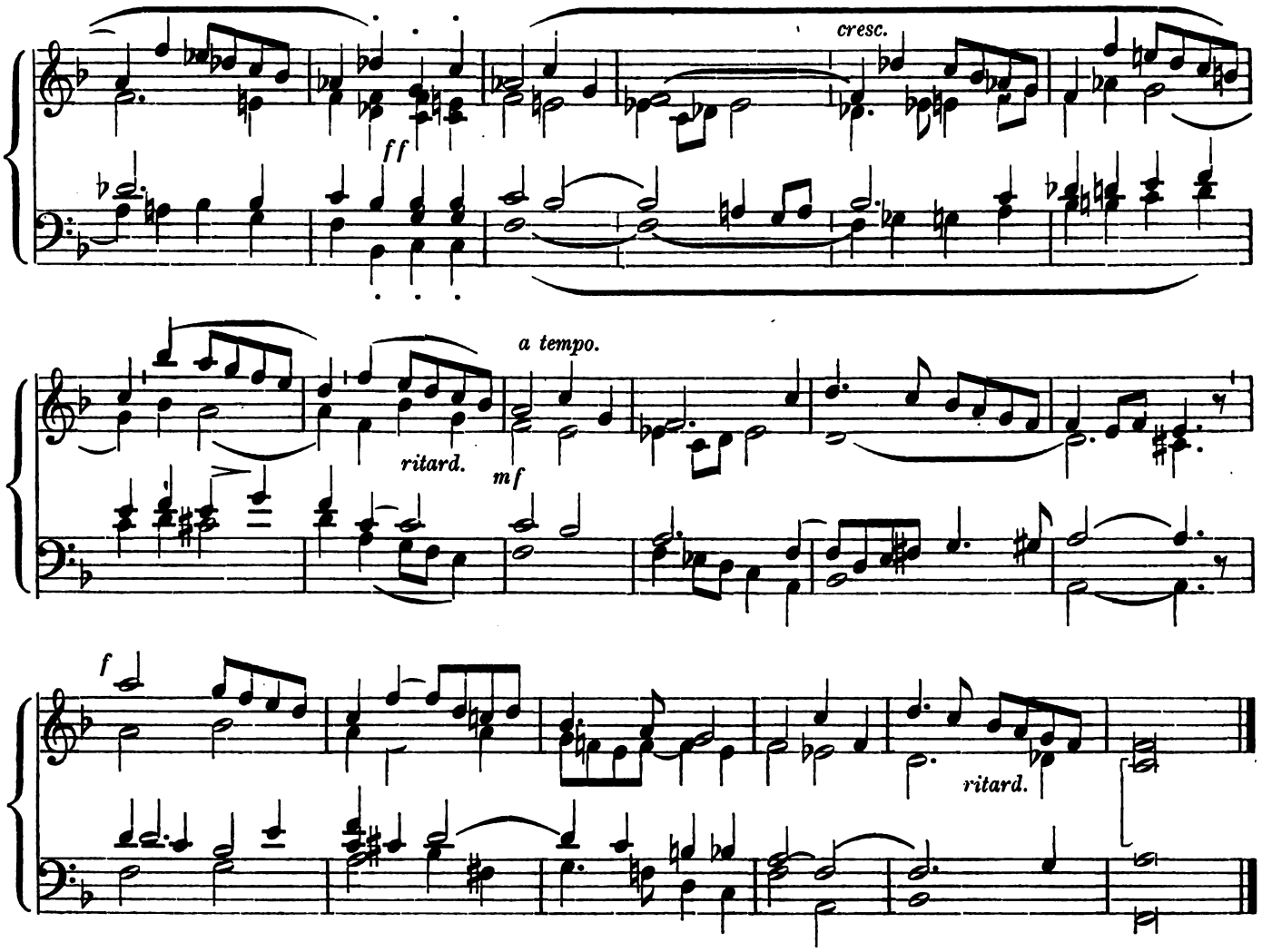
sfz

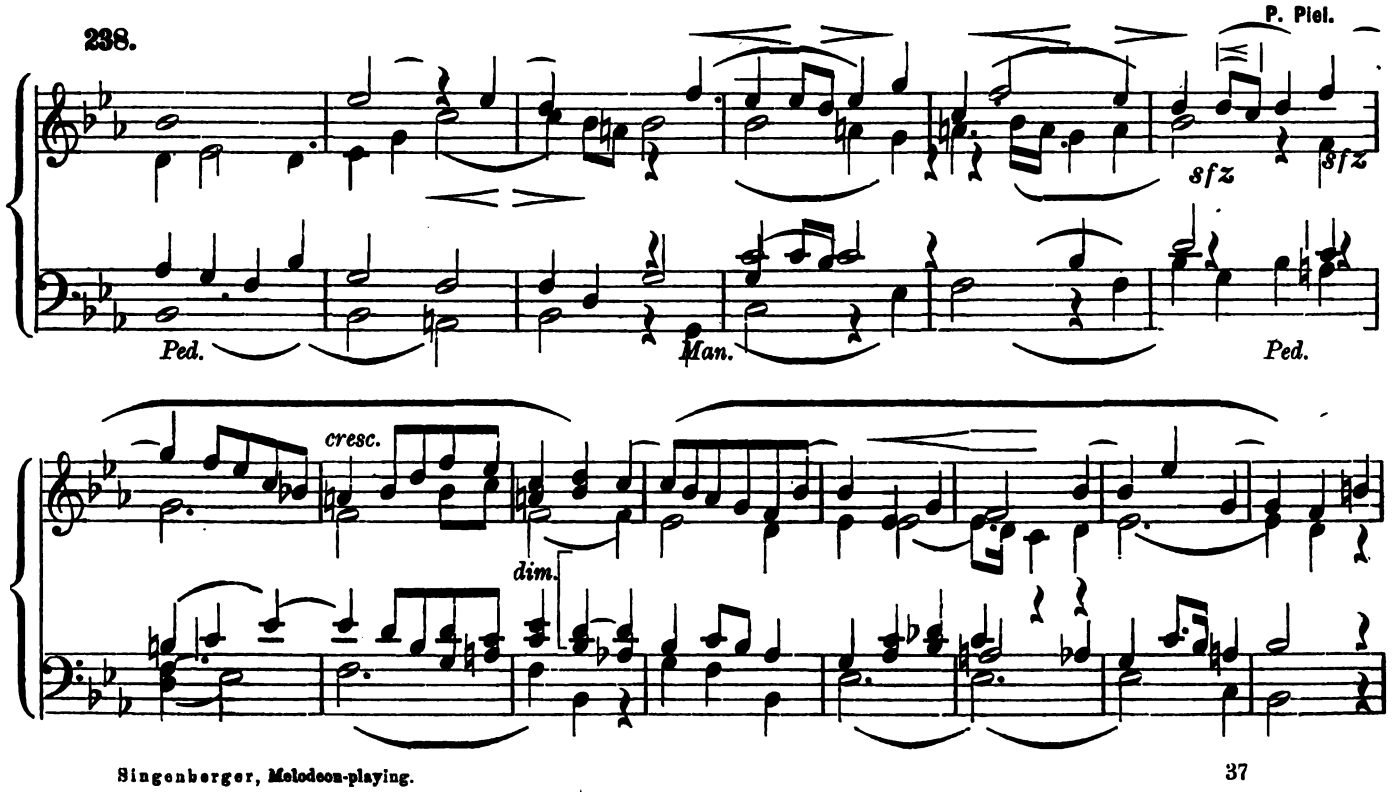
sfz

dim.

p

Man.


cresc.
ff
a tempo.
ritard.
mf
f
ritard.


238.
P. Piel.
sfz
sfz
Ped.
Man.
Ped.
cresc.
dim.

sfz sfz

Man. Ped.

cresc. legatissimo.

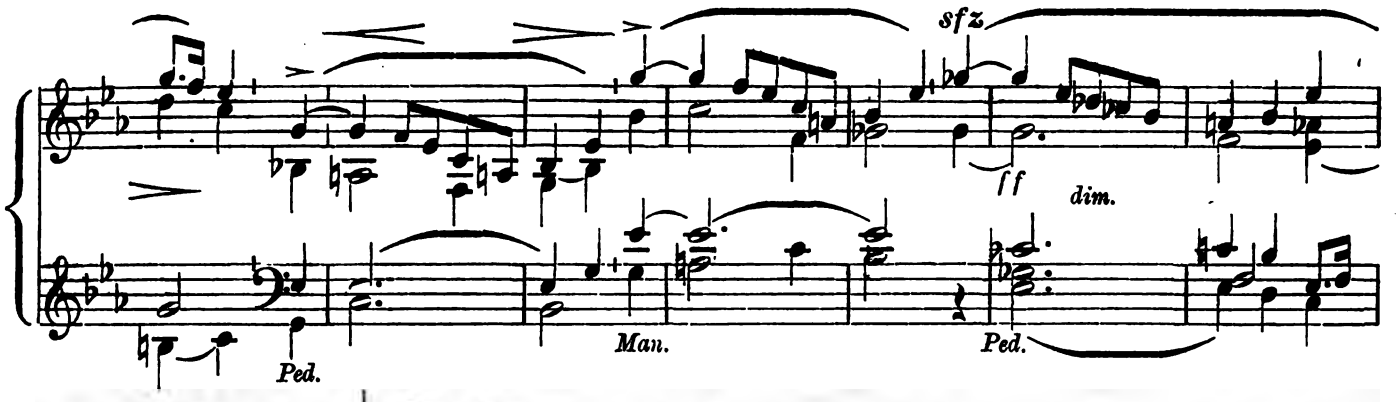
sfz 1mo. 2do.

Ped.

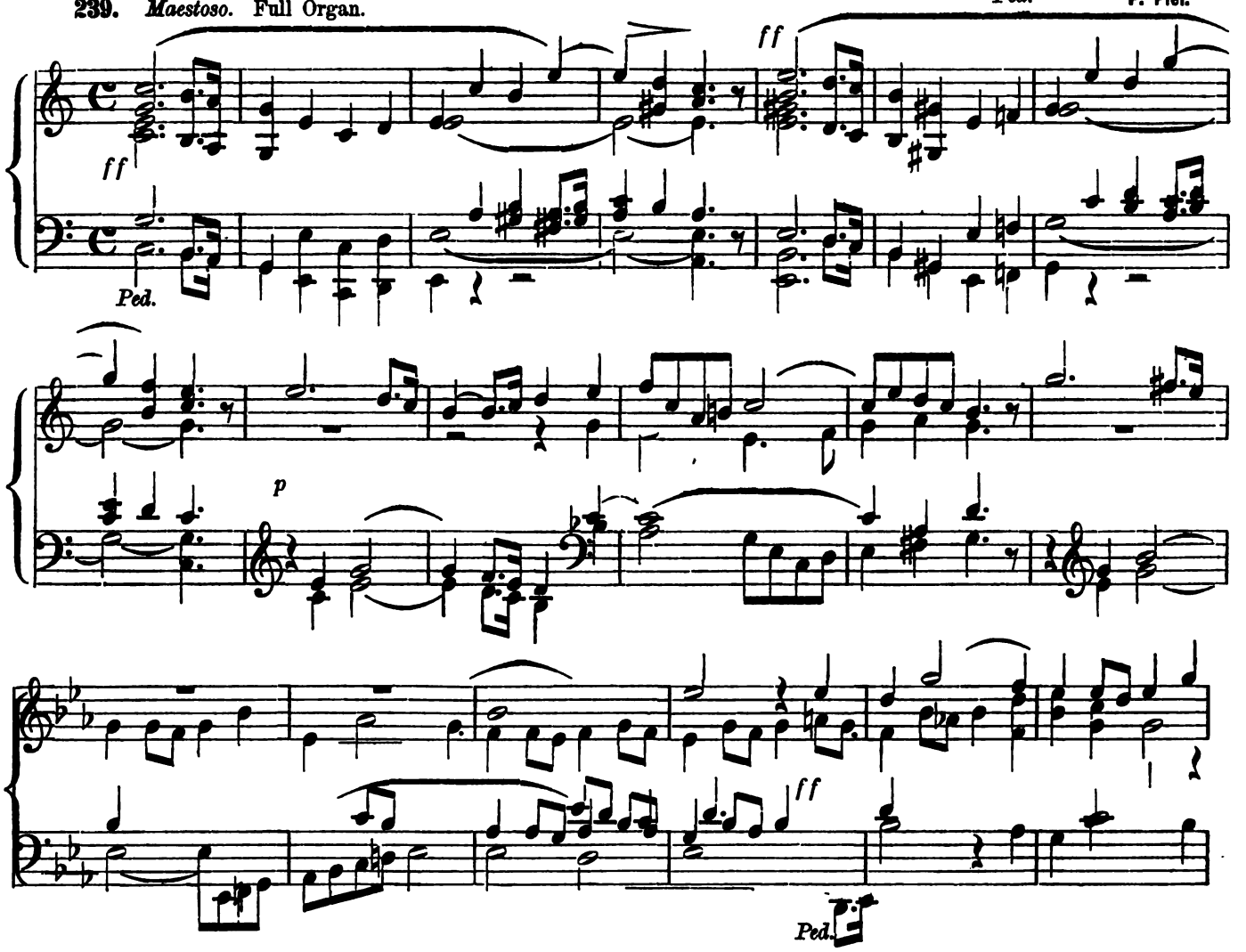
cresc.

Man.

diminuendo. p



239. *Maestoso.* Full Organ.



Man.

mf

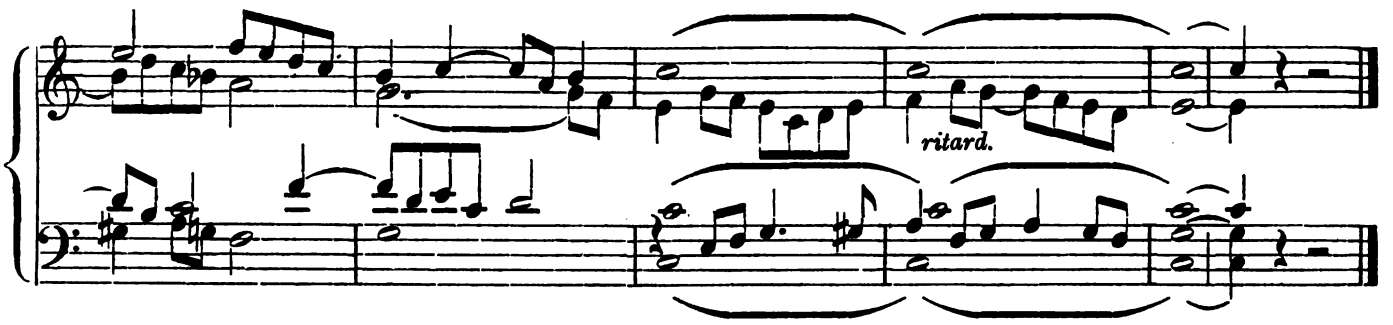
† Here it may be finished.

†

f

Ped.

ff



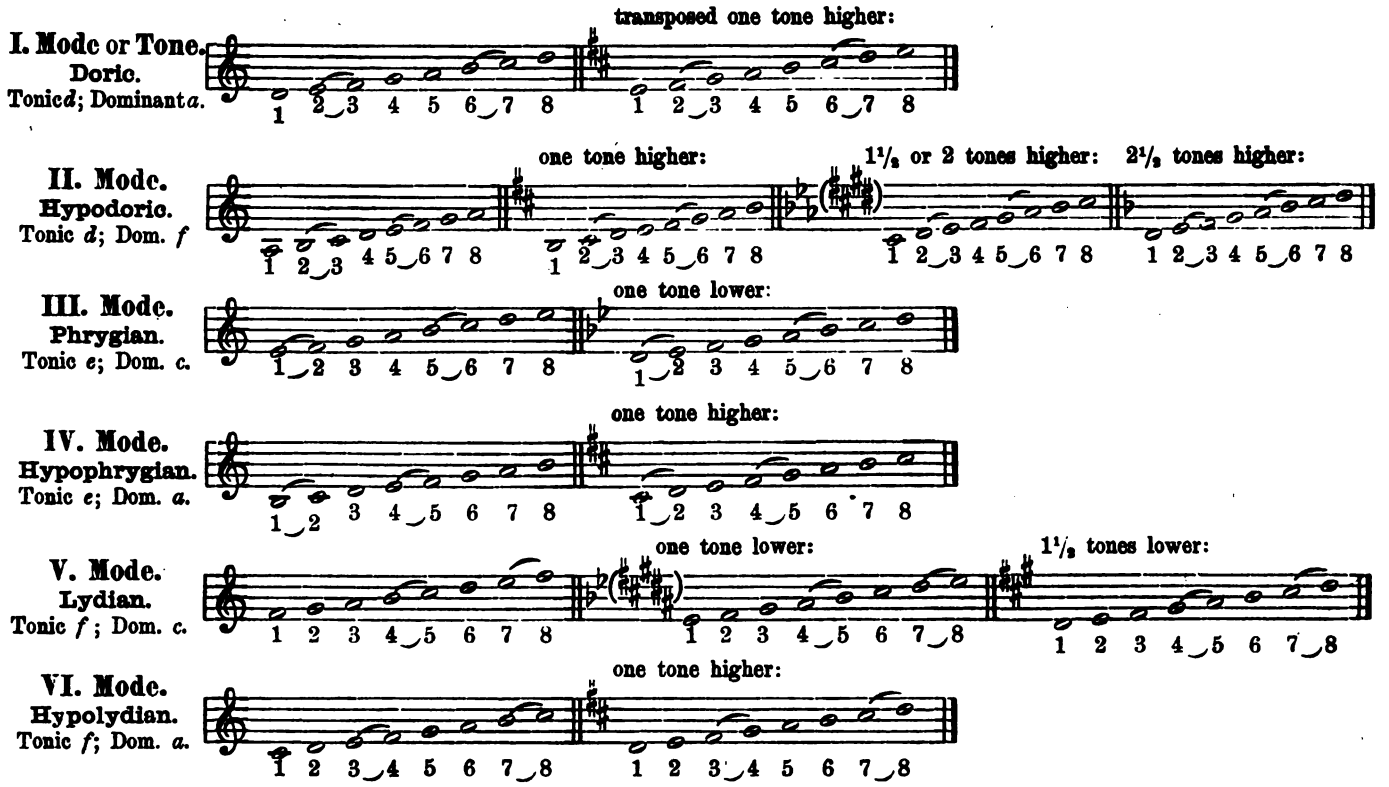
§. 34.

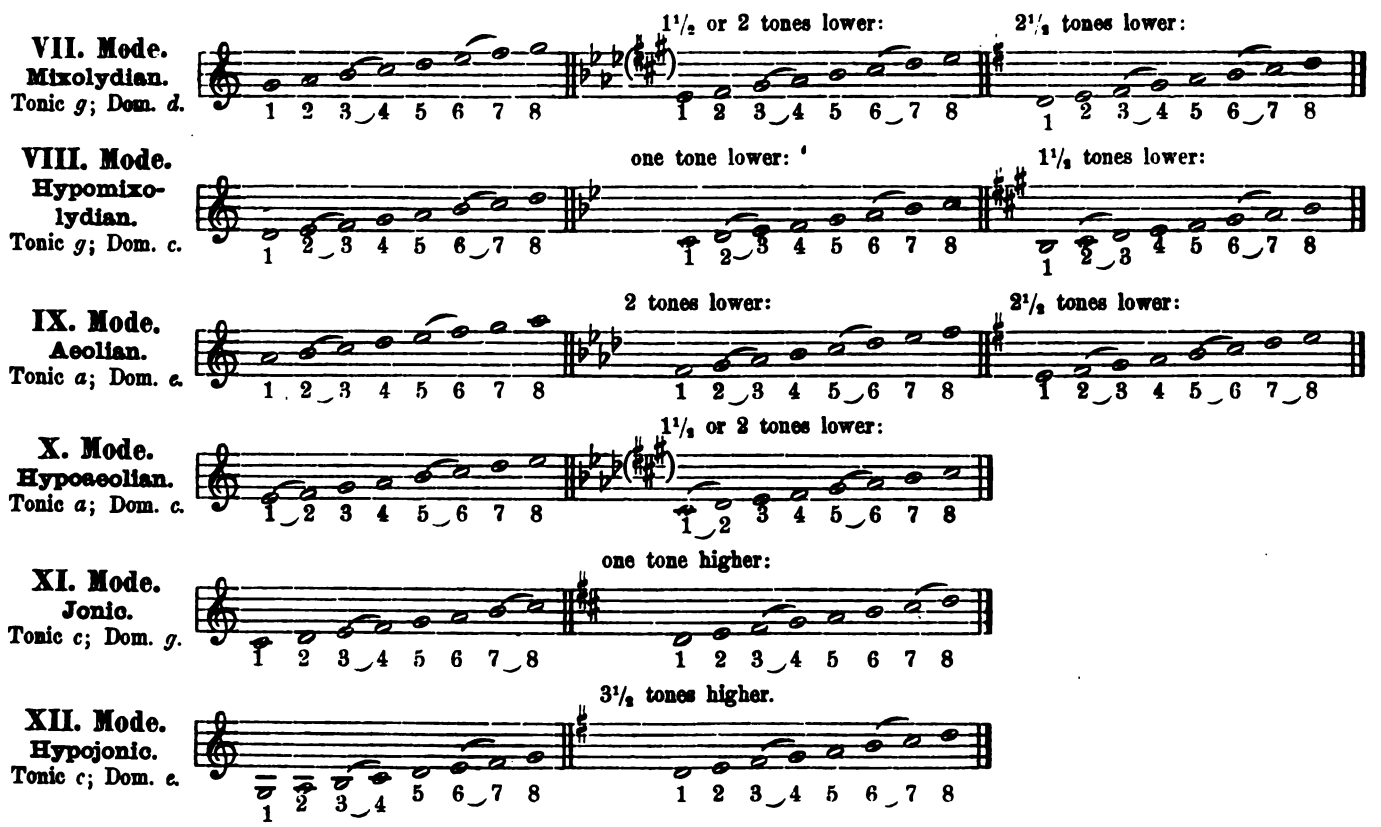
The ancient Church-modes.

In the peculiar chant of the Church, called **Gregorian**, or **Plain Chant**, there are not only two diatonic scales, the major and minor scales of modern music, but each one of the seven constituent tones of the scale may be taken as the first, or tonic. Hence we distinguish seven scales different from one another by the position of the semitones. The knowledge of these scales is indispensably necessary for the organist, because he has to accompany the melodies of plain chant, and furnish preludes and interludes in the same mode. It is for this reason, that we append a synopsis of the scales and modes, and selection of short and easy compositions in all modes. Moreover, these compositions afford an opportunity of studying this style of music, and of admiring, even in shortest passages, the musical art and genius displayed by the composers.

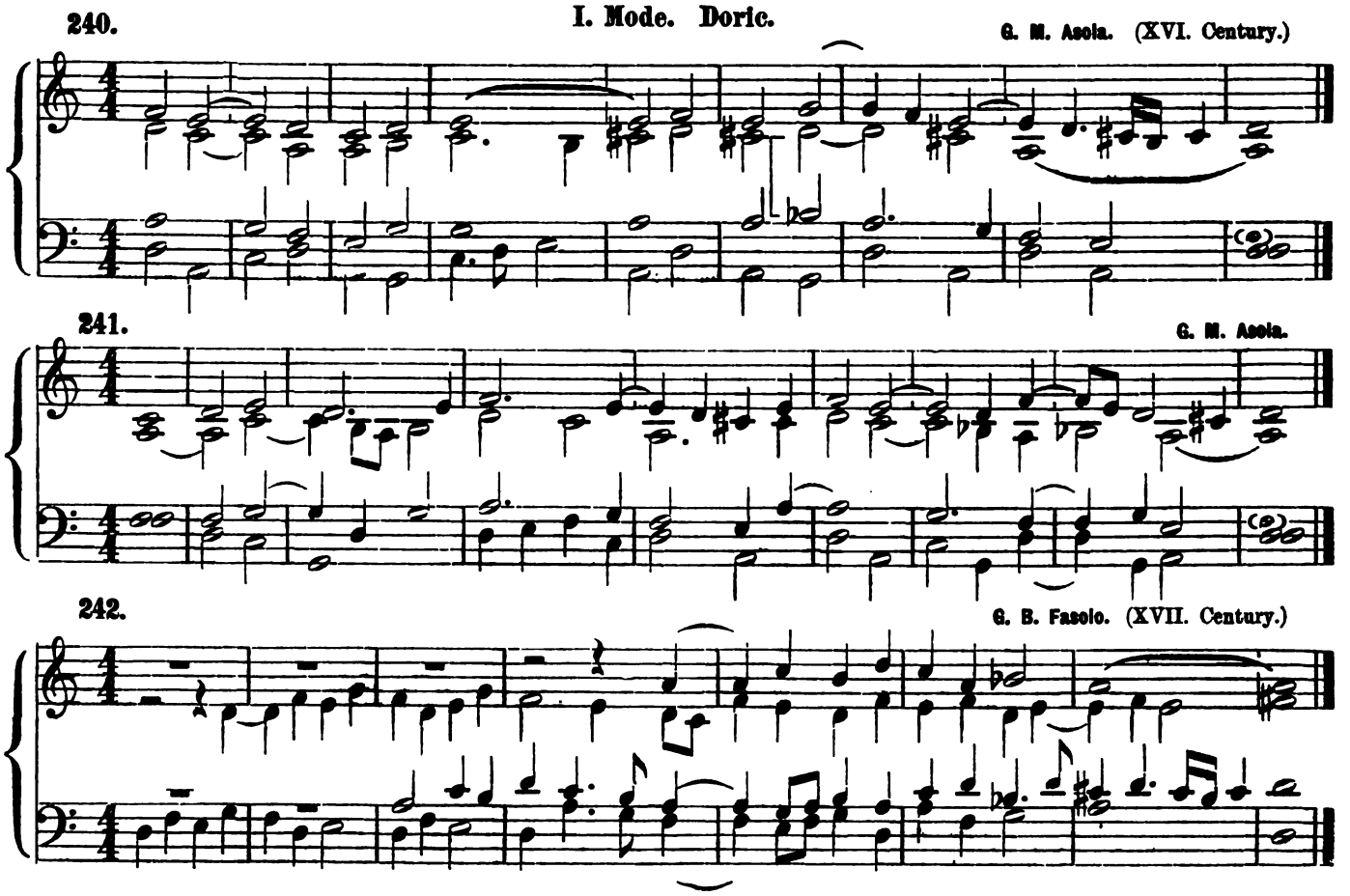
The scales based on *d*, *e*, *f*, *g*, *a* and *c* are called **authentic modes**. The first tone of each scale is the **tonic**, the fifth tone is the **dominant** ("the ruling tone"), except in the scale constructed on *e*, in which the sixth tone is the dominant. Every authentic mode has its corresponding **plagal mode** which begins four degrees below the tonic. Hence, in the plagal modes, the tonic is on the **fourth** degree, the dominant on the third above the tonic, except in the 4th and 8th scales, where the dominant is on the fourth degree above the tonic. Compare the following synopsis:

These modes indicated by odd figures are **authentic**; the rest, **plagal** modes. Observe the usual transpositions subjoined to each mode. The curved lines point out the position of the semitones.

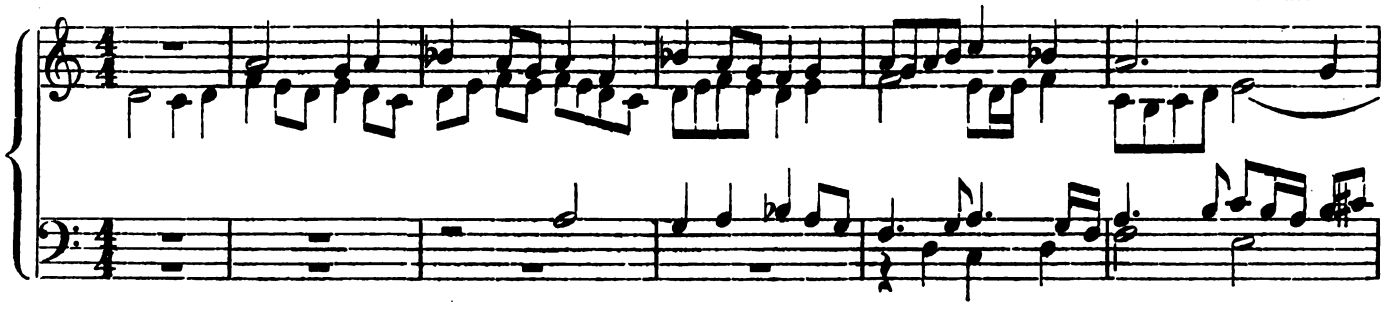




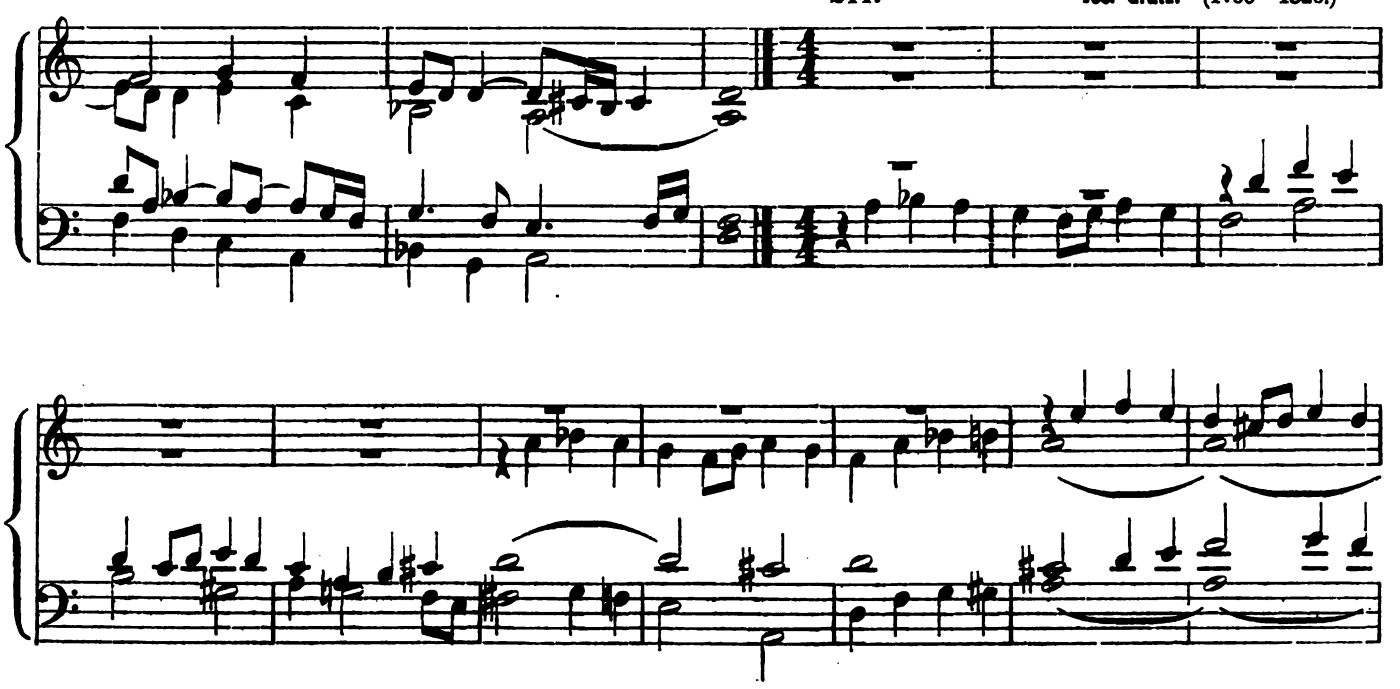
The Jonic mode (XI) is the same as our modern scale of *C*-major, the Aeolian (IX) is the same as our modern *A*-minor.



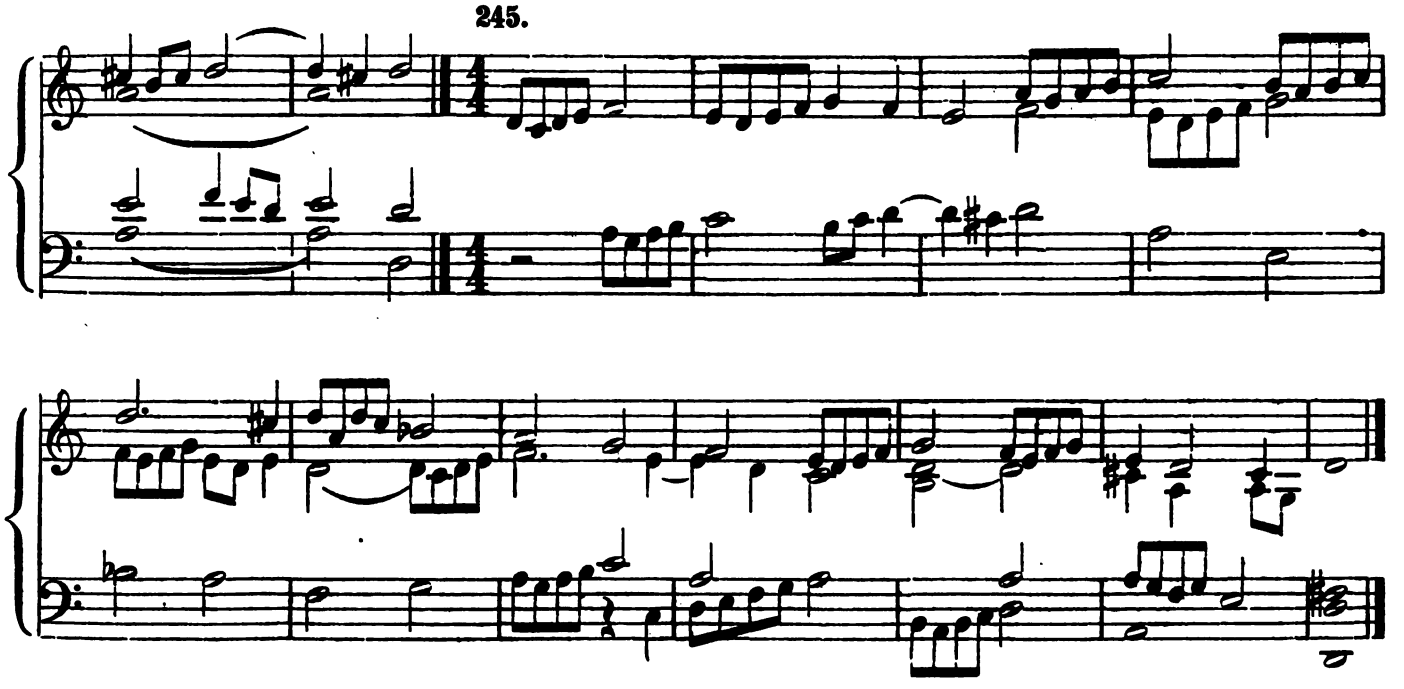
243. G. B. Fasolo.



244. Jos. Grätz. (1760—1826.)



245.

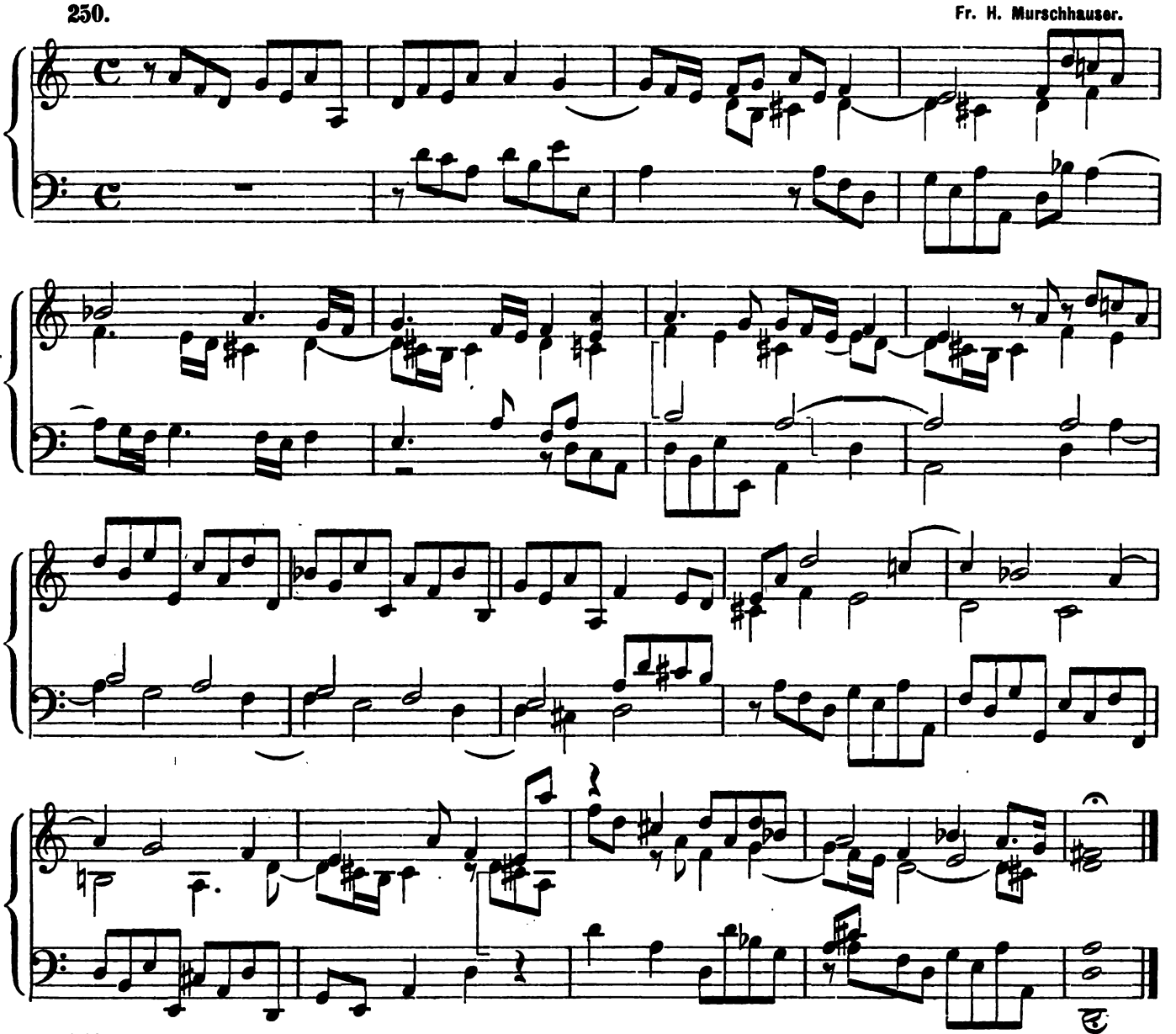


246. 247. P. Piel.

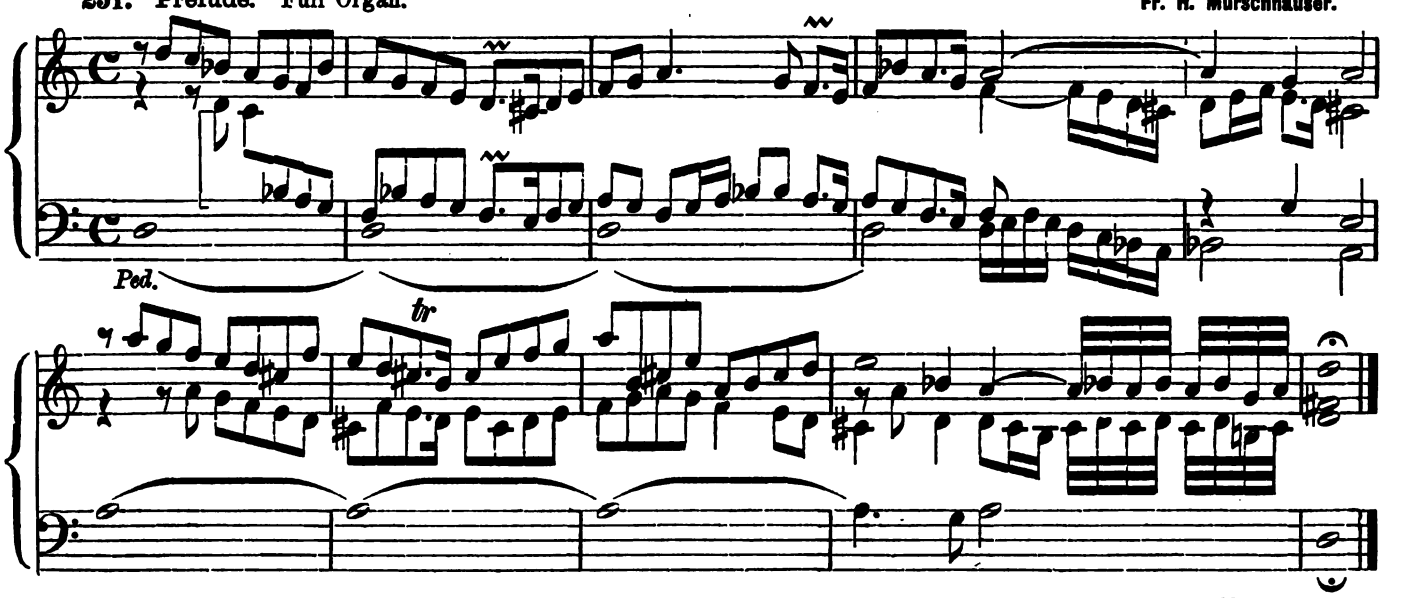
248. P. Piel. 249.

Fr. H. Murschhauser. (1670—1737.)

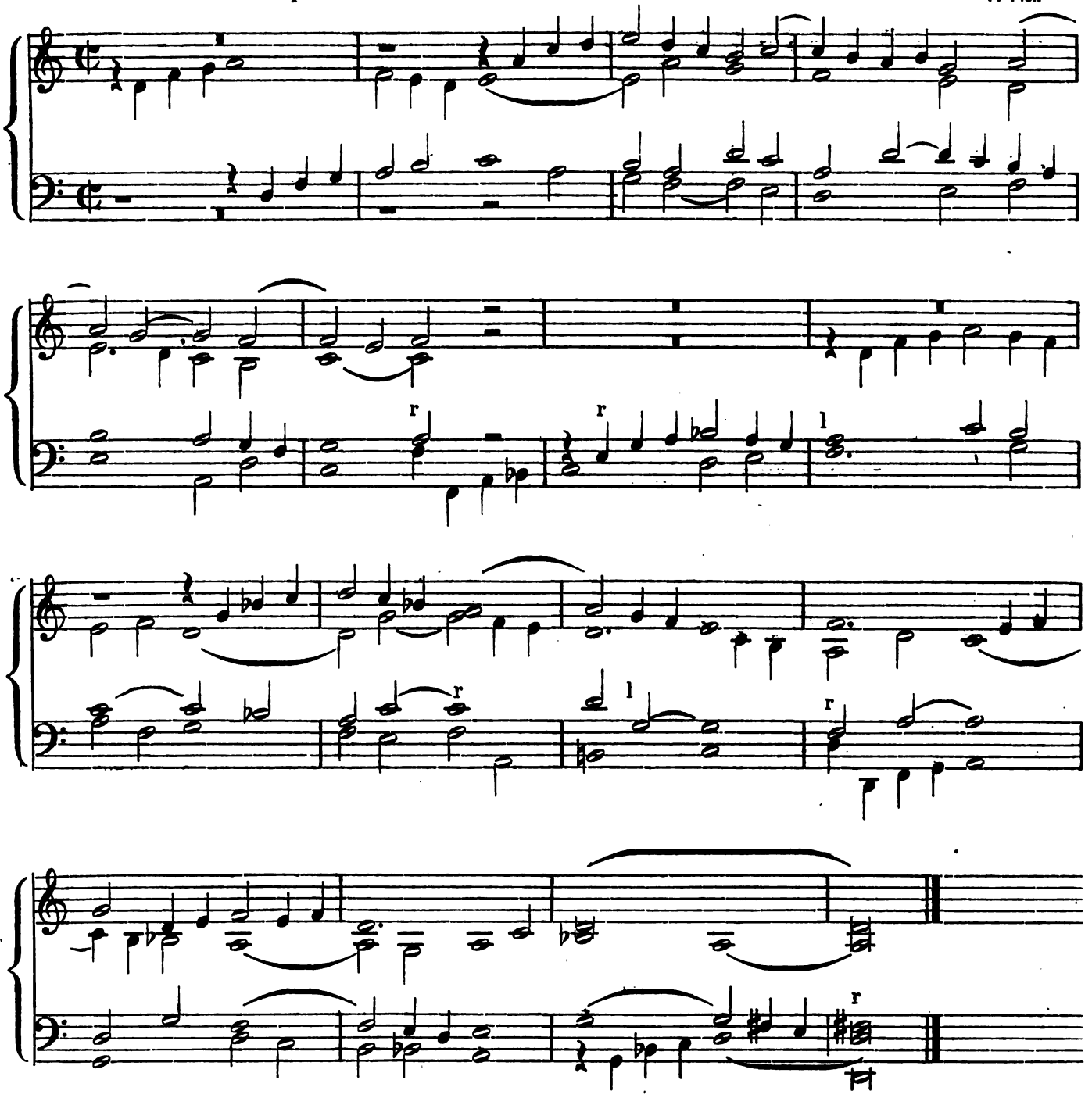
250. Fr. H. Murschhauser.



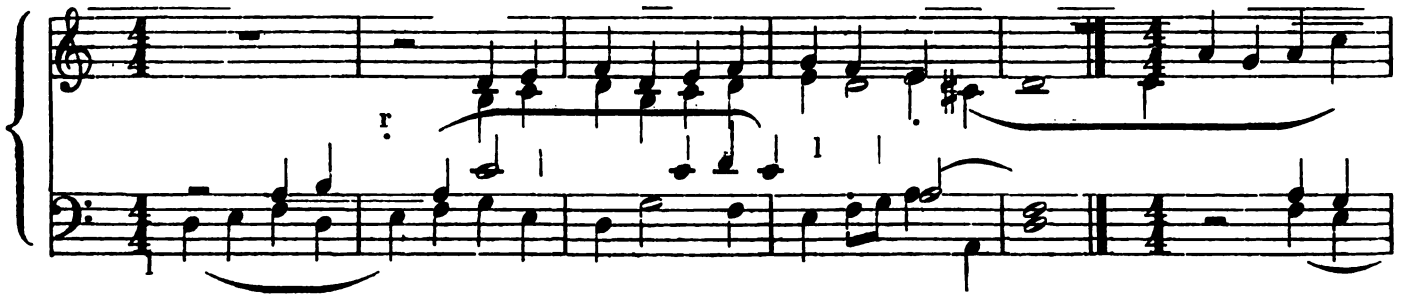
251. Prelude. Full Organ. Fr. H. Murschhauser.

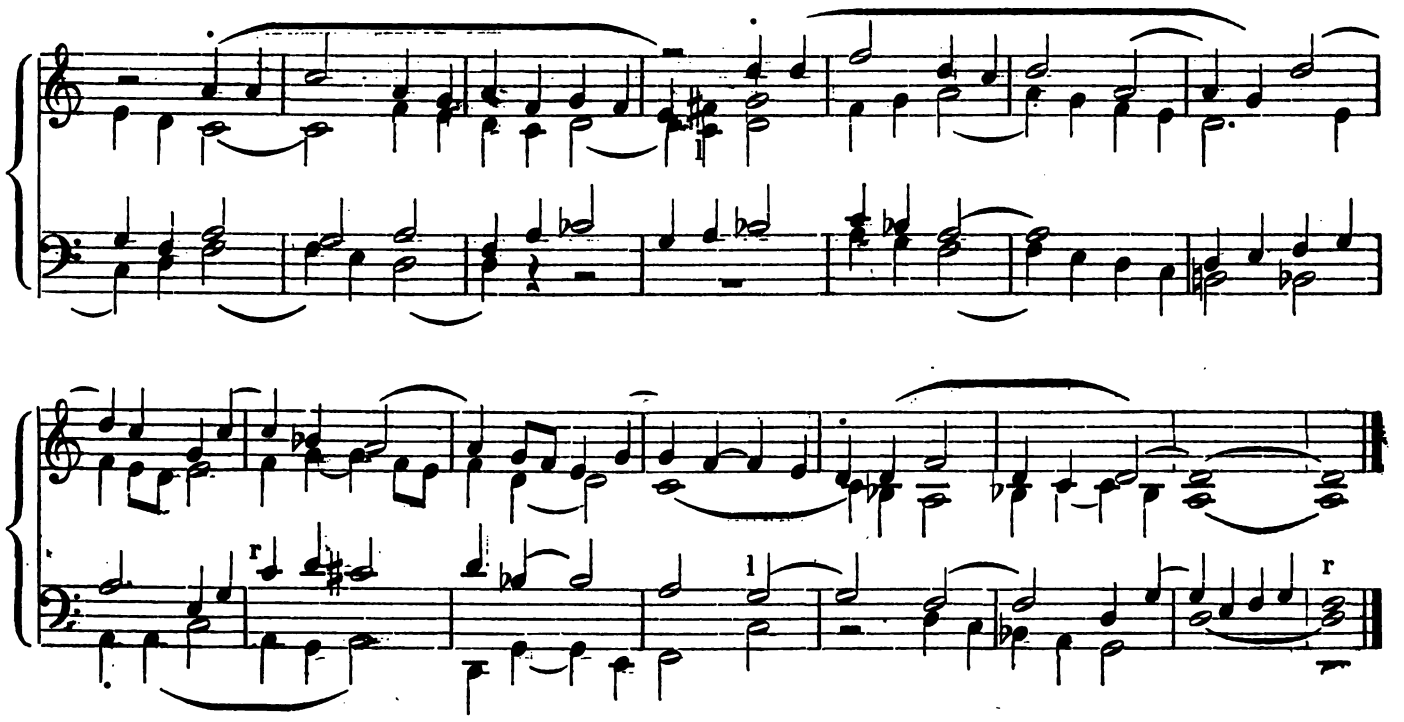


252. *Moderato.* Soft stops. P. Piel.



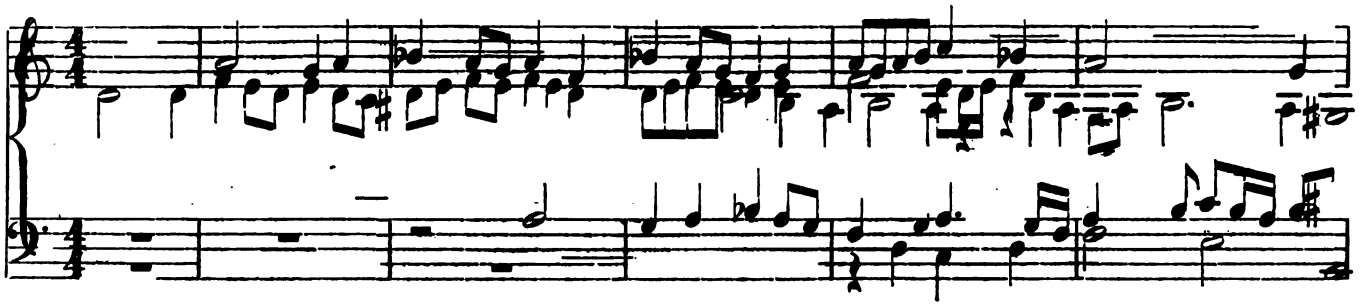
253. *Moderato.* Soft stops. The model from the Introitus "Exurgens". P. Piel.



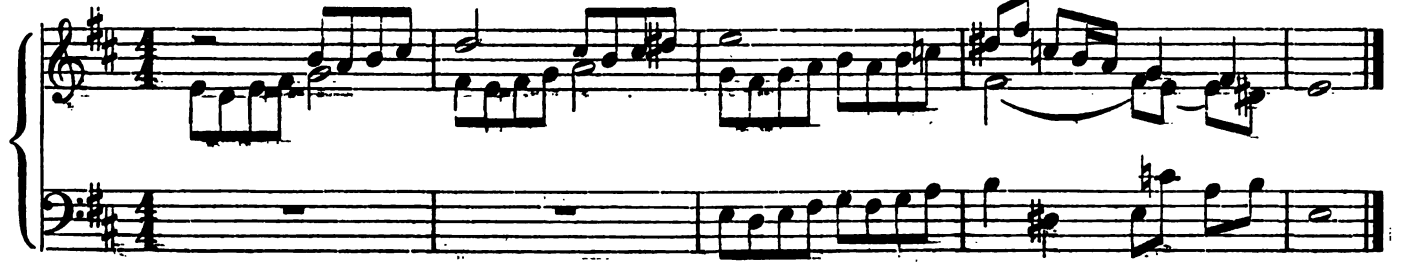


The I. mode one tone higher:

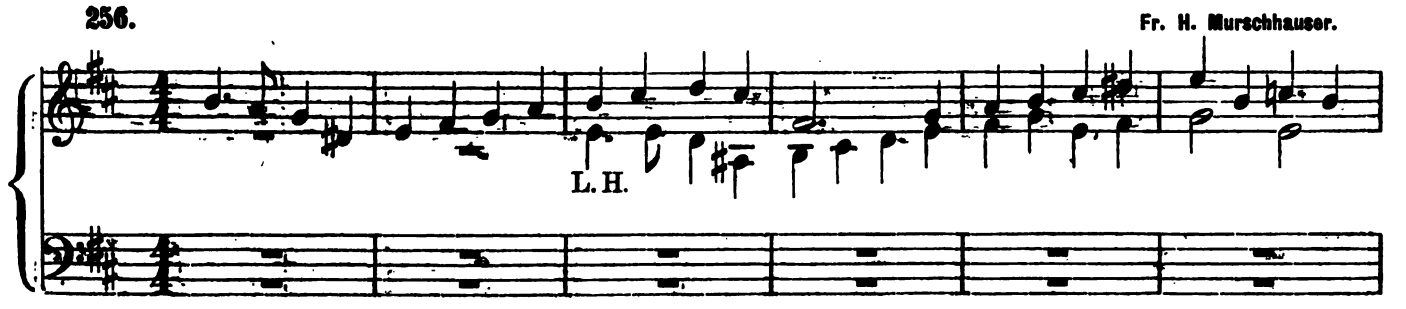
254. J. Speth. (XVII. Century.)

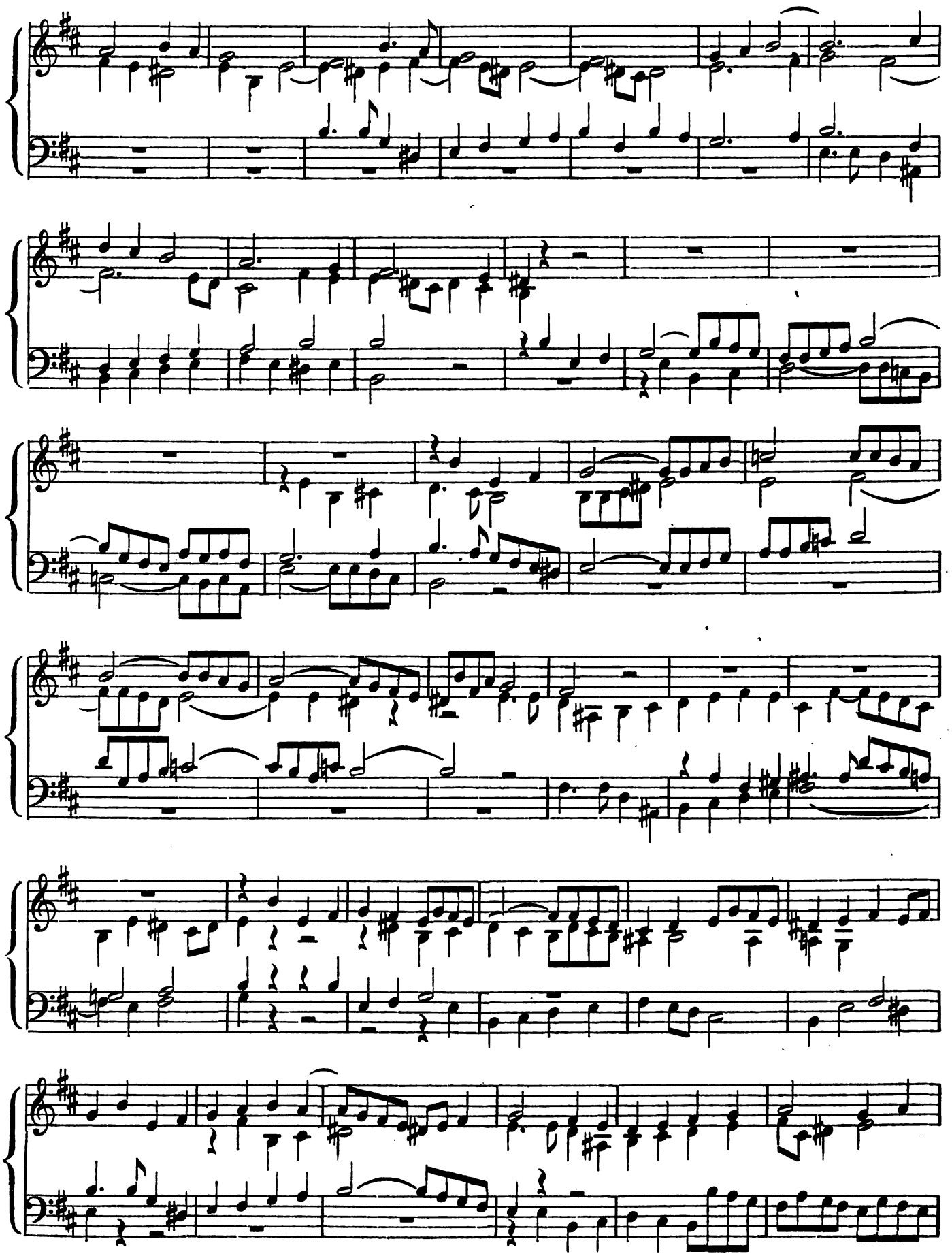


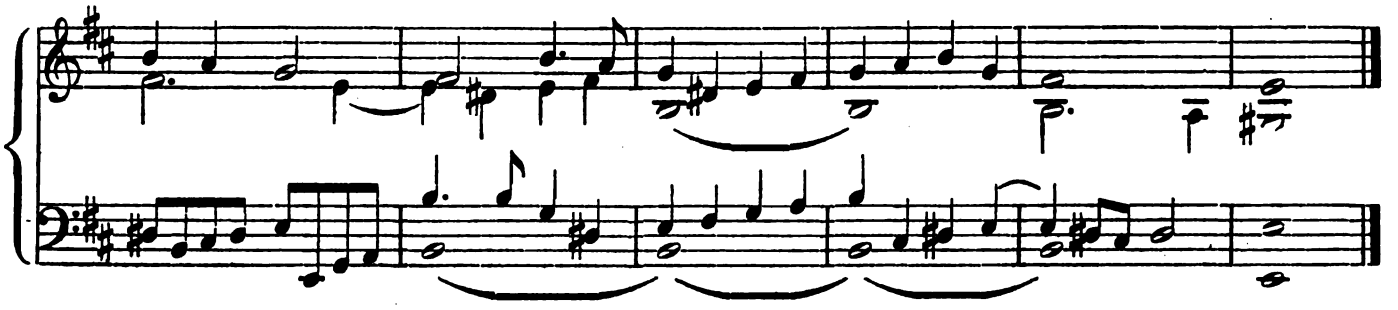
255. J. E. Eberlin. (1710—1776.)



256. Fr. H. Murschhauser.





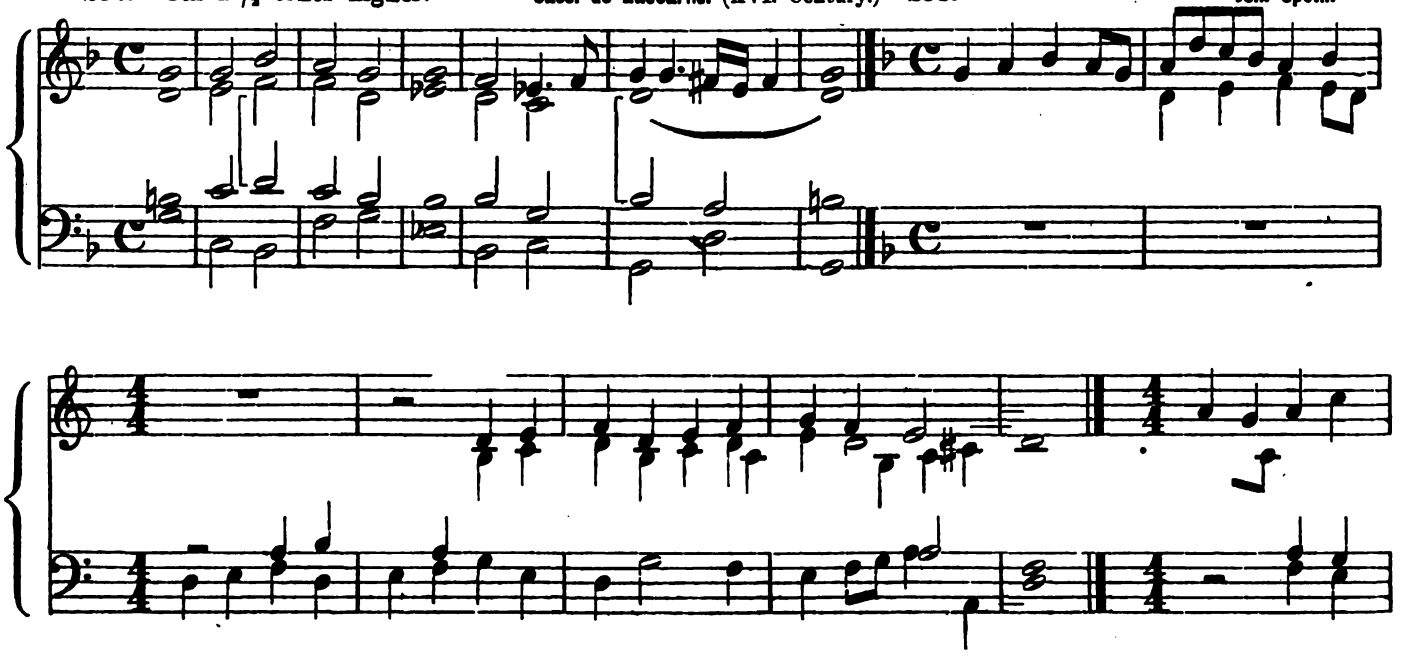


II. Mode. Hypodoric.

257. Um $2^1/_2$ tones higher.

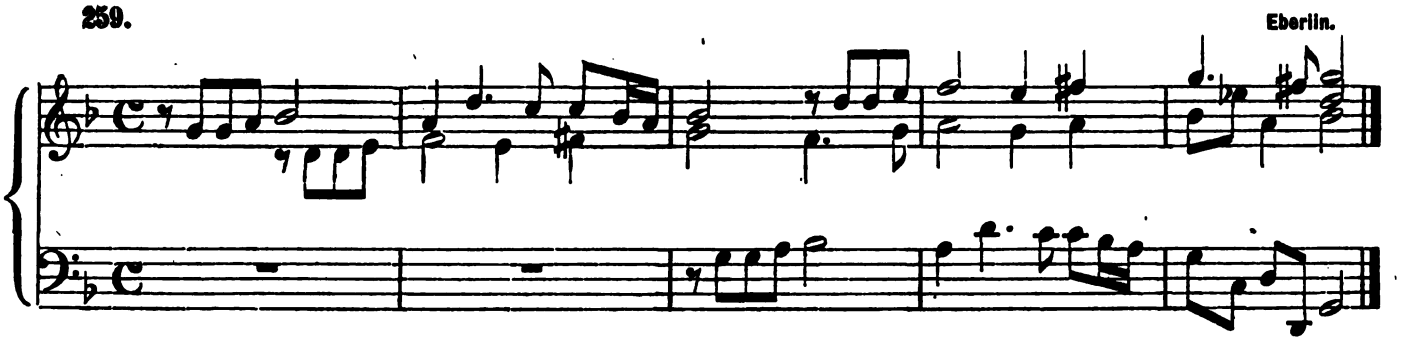
Caes. de Zaccariis. (XVI. Century.) 258.

Joh. Speth.



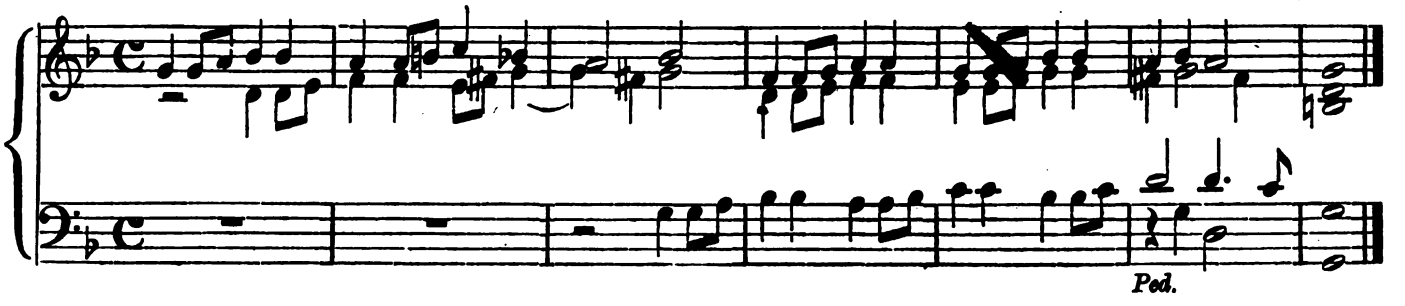
259.

Eberlin.



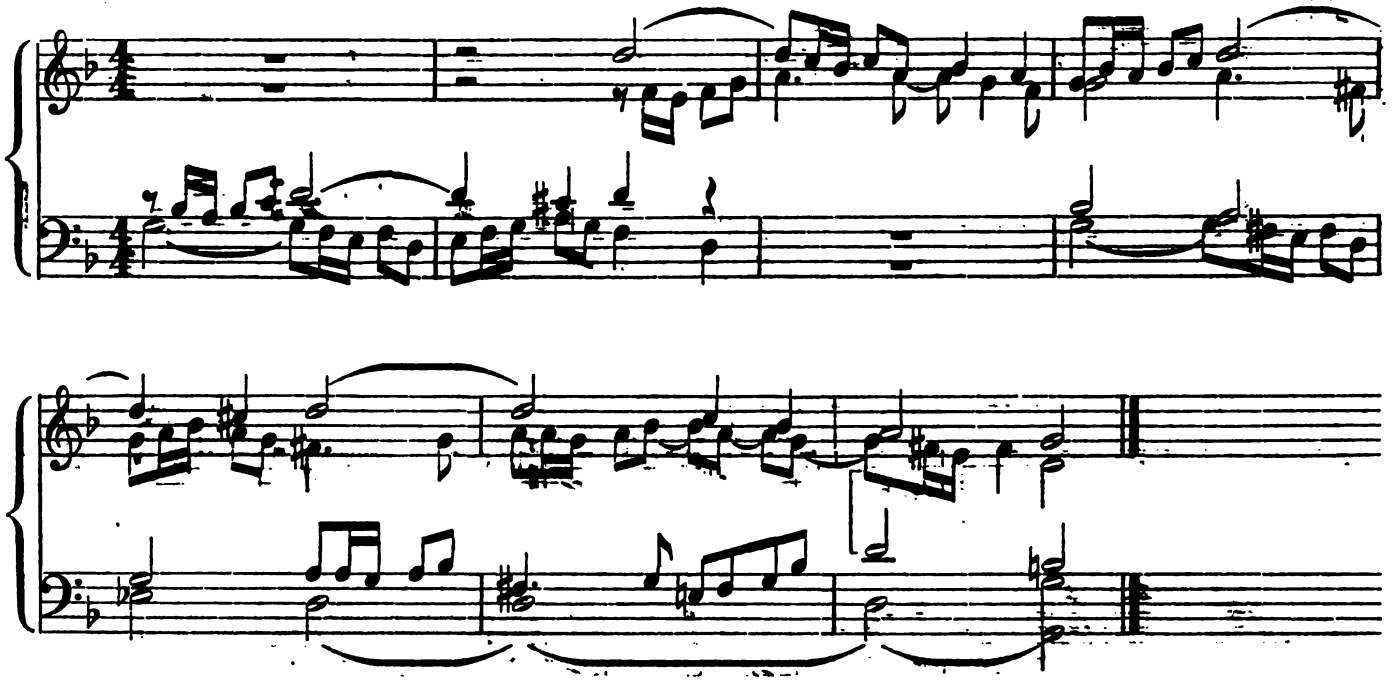
260.

Incert.

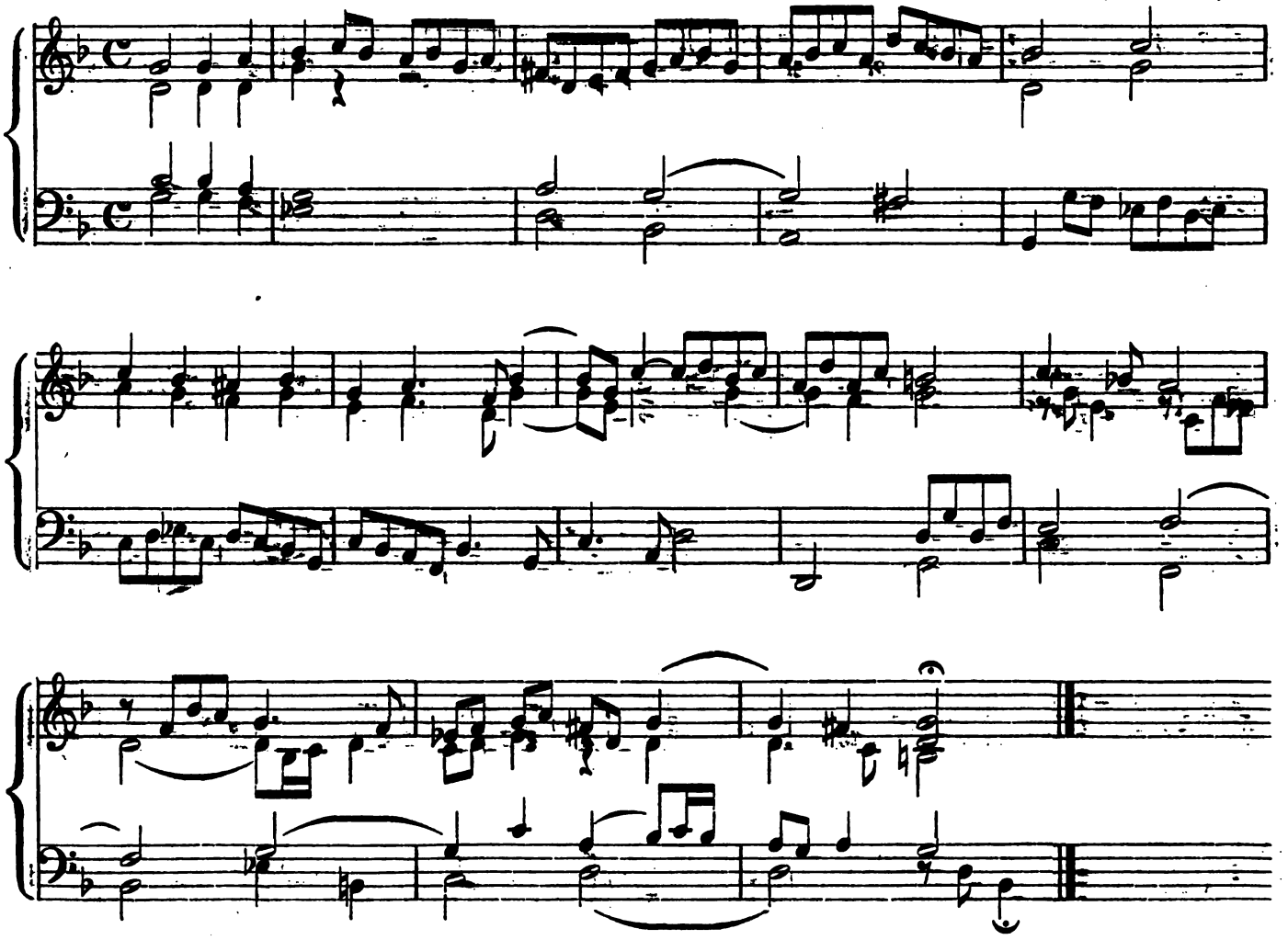


Ped.

261. C. Eit.



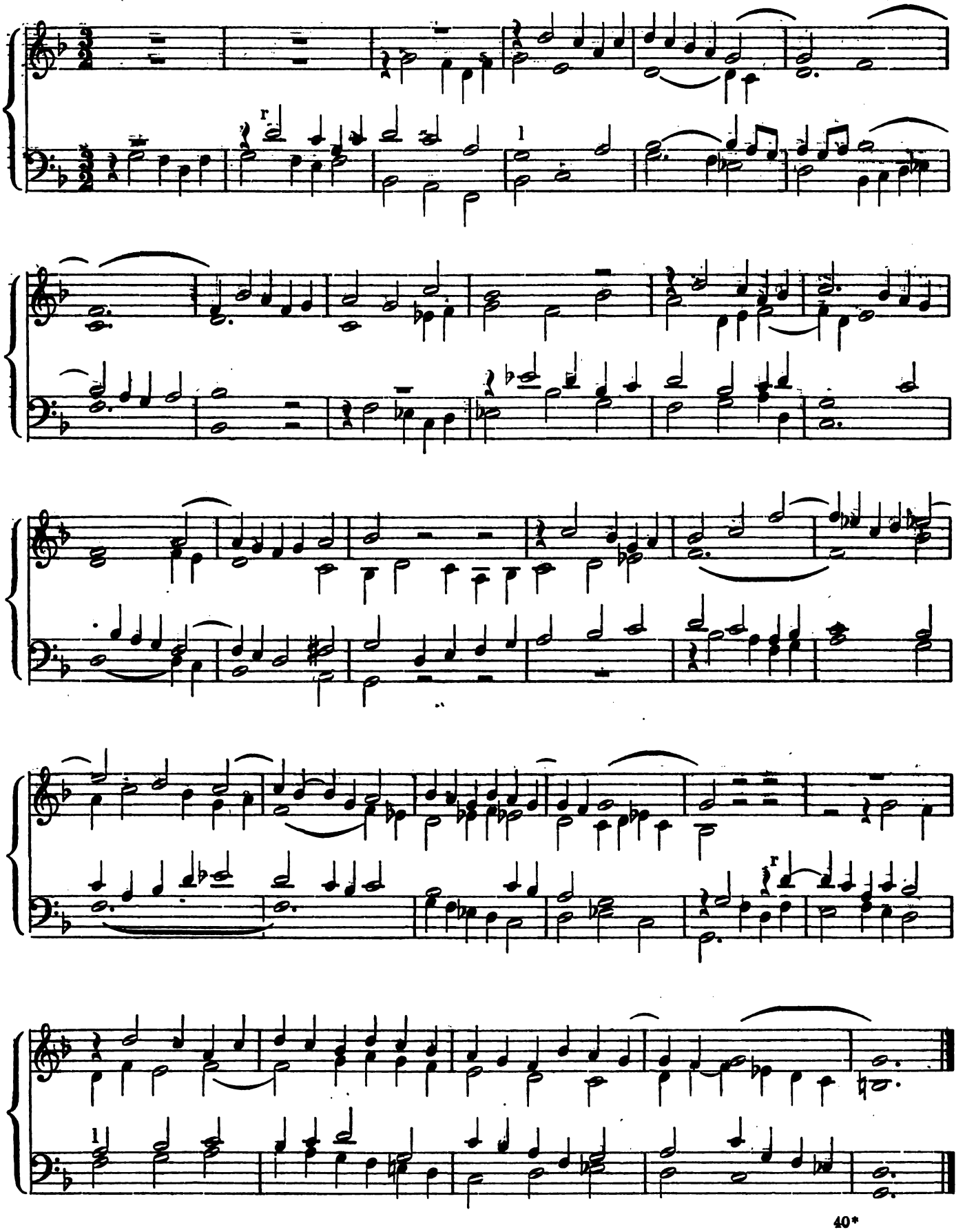
262. G. Frescobaldi. (1588—1654.)



263. *Moderato assai.*

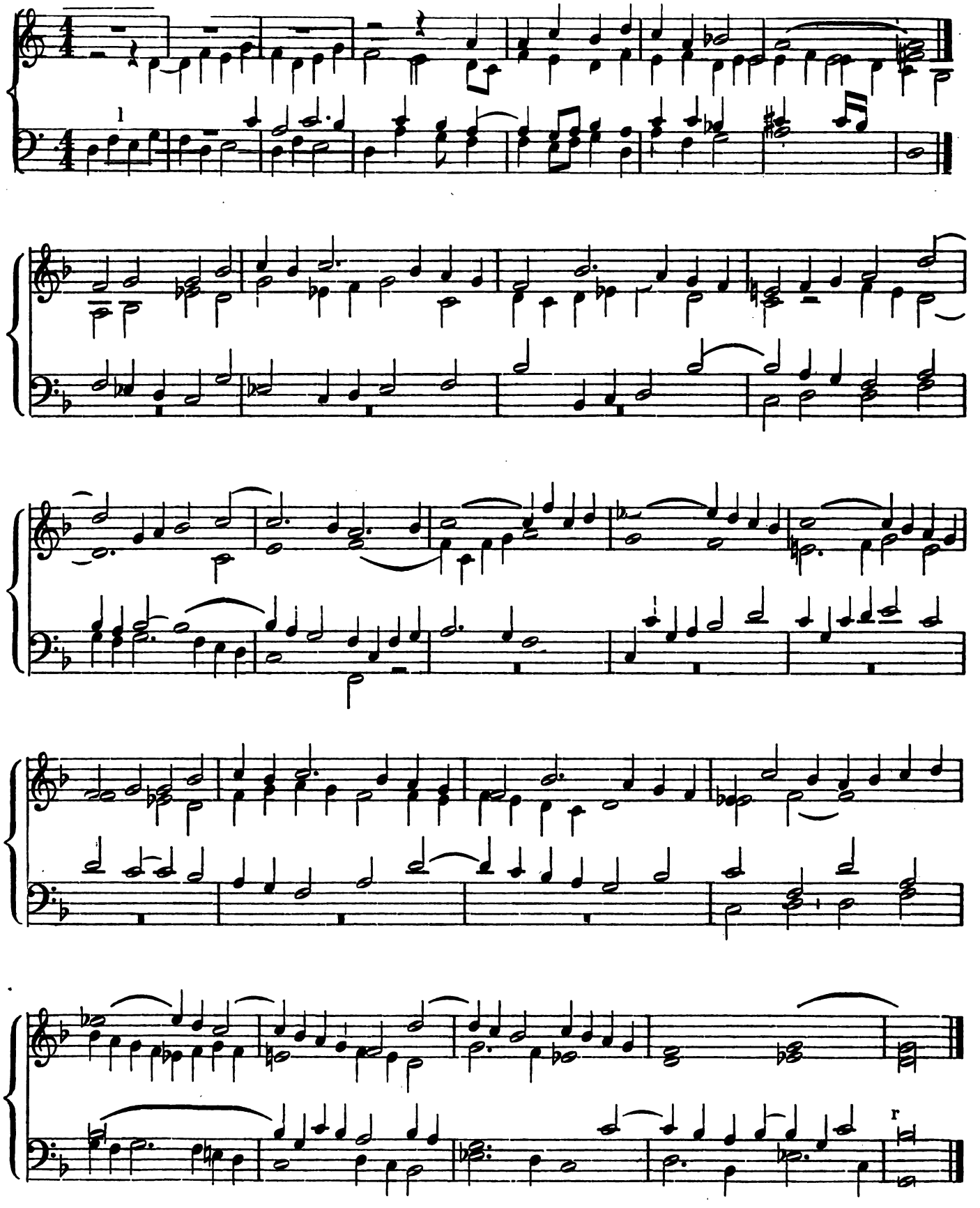
Soft stops.

P. Piel.

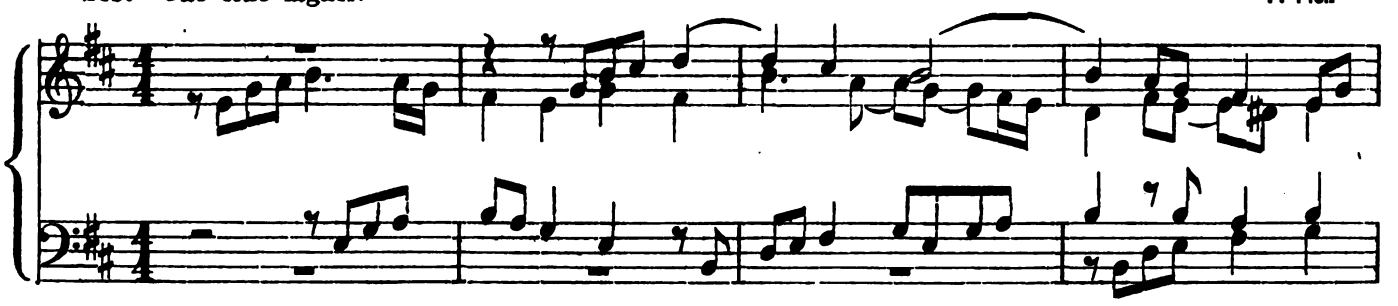


264. *Andante.* Moderately loud. P. Piel.

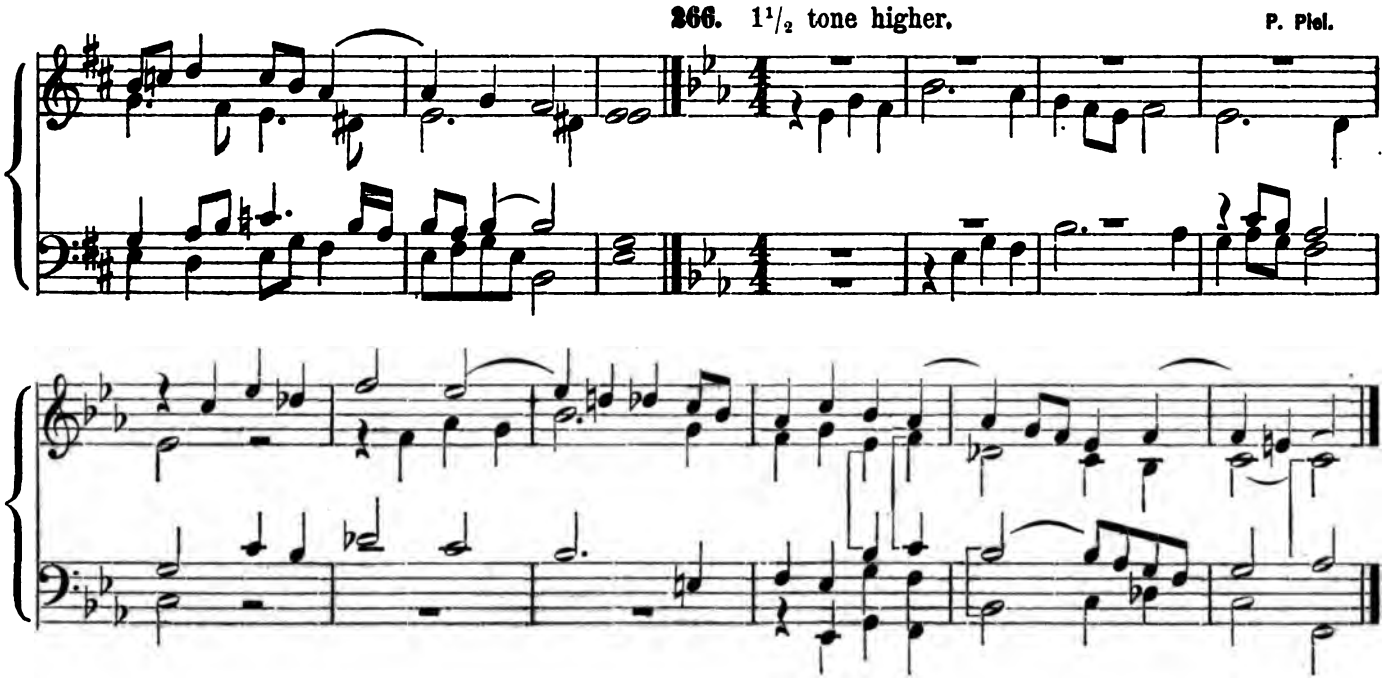
The model from the Introitus: Mihi autem nimis.



265. One tone higher. P. Piel.

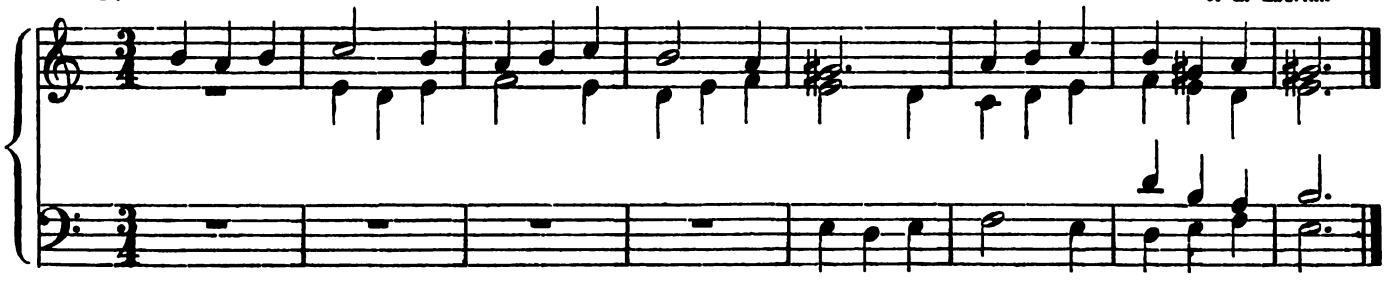


266. $1^1/_2$ tone higher. P. Piel.

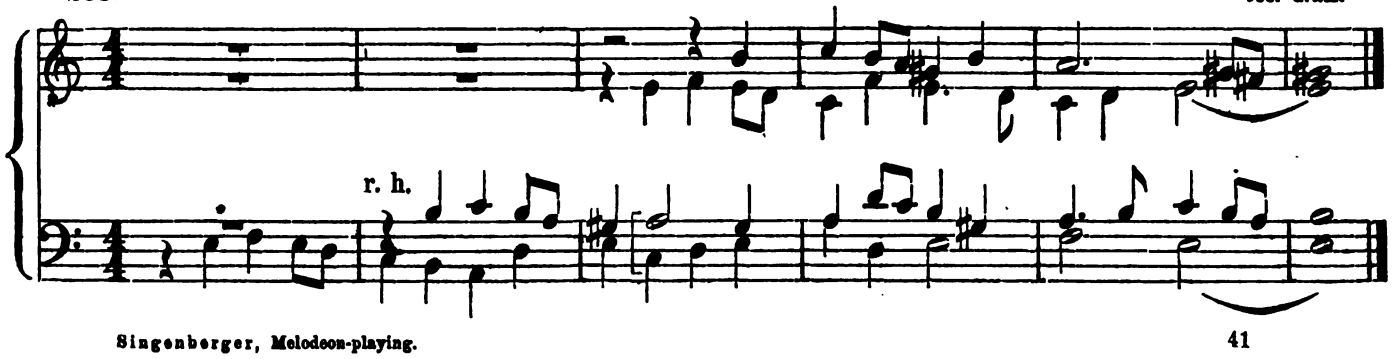


III. Mode. Phrygian.

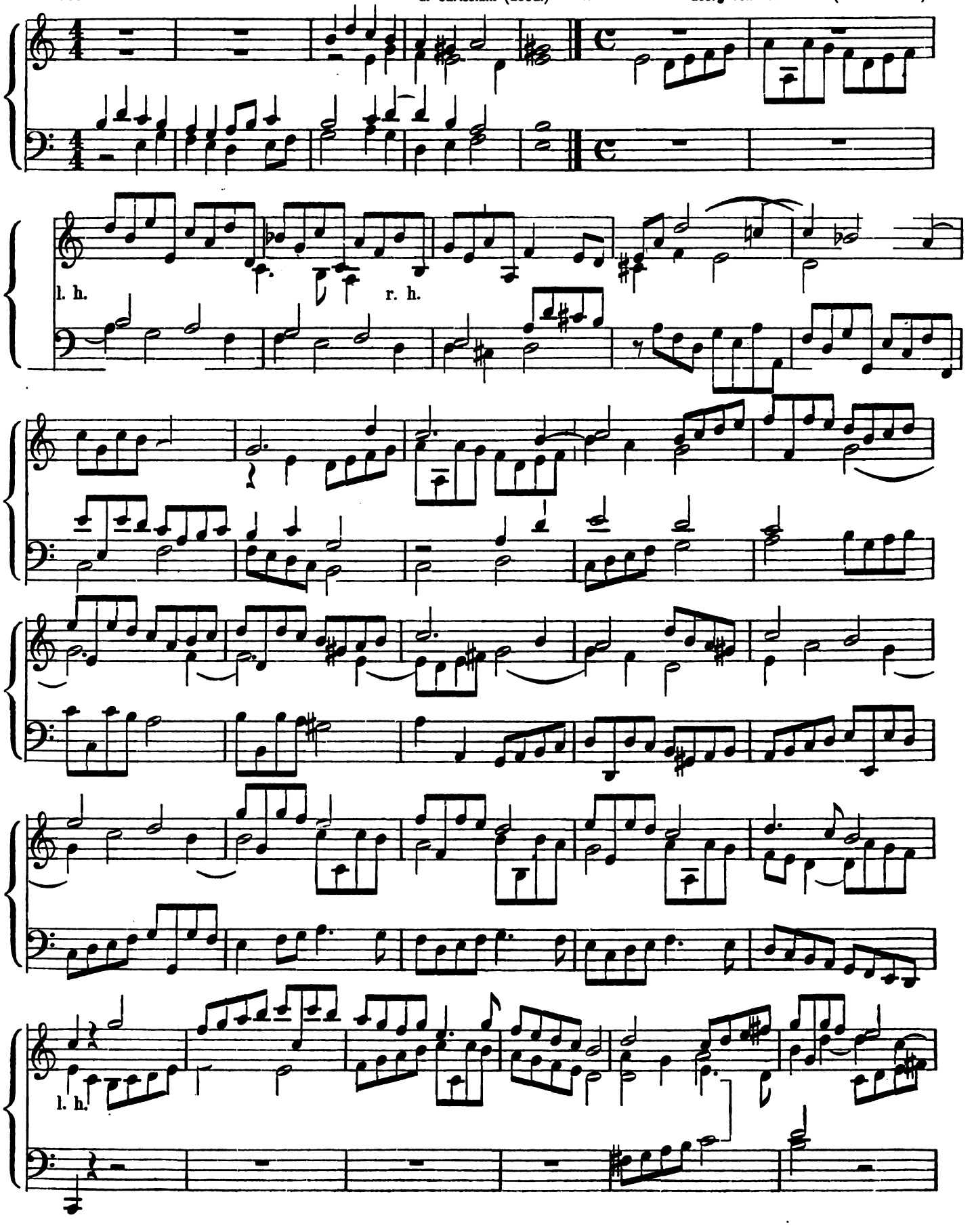
267. J. E. Eberlin.

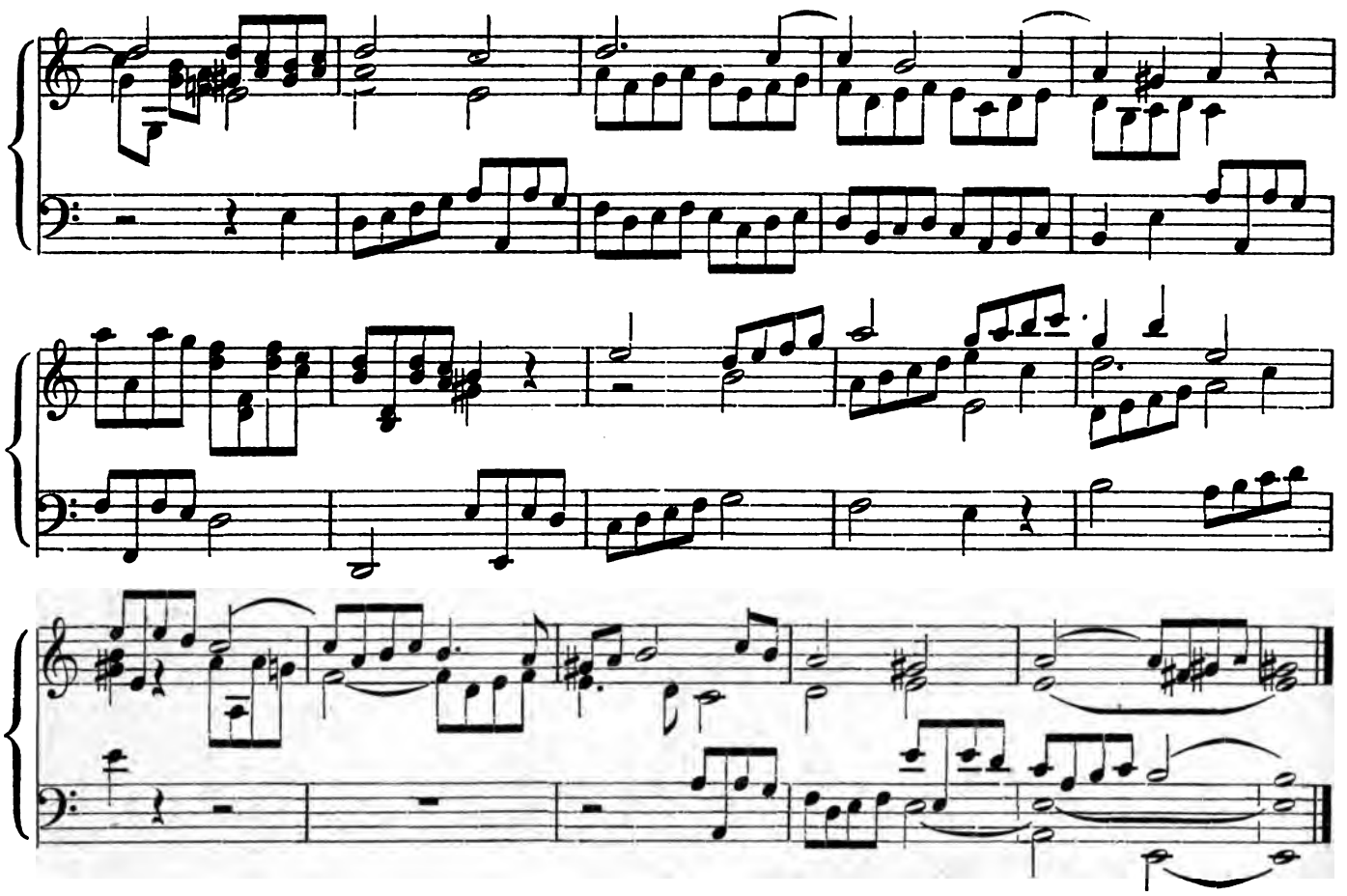


268. Jos. Gritz.

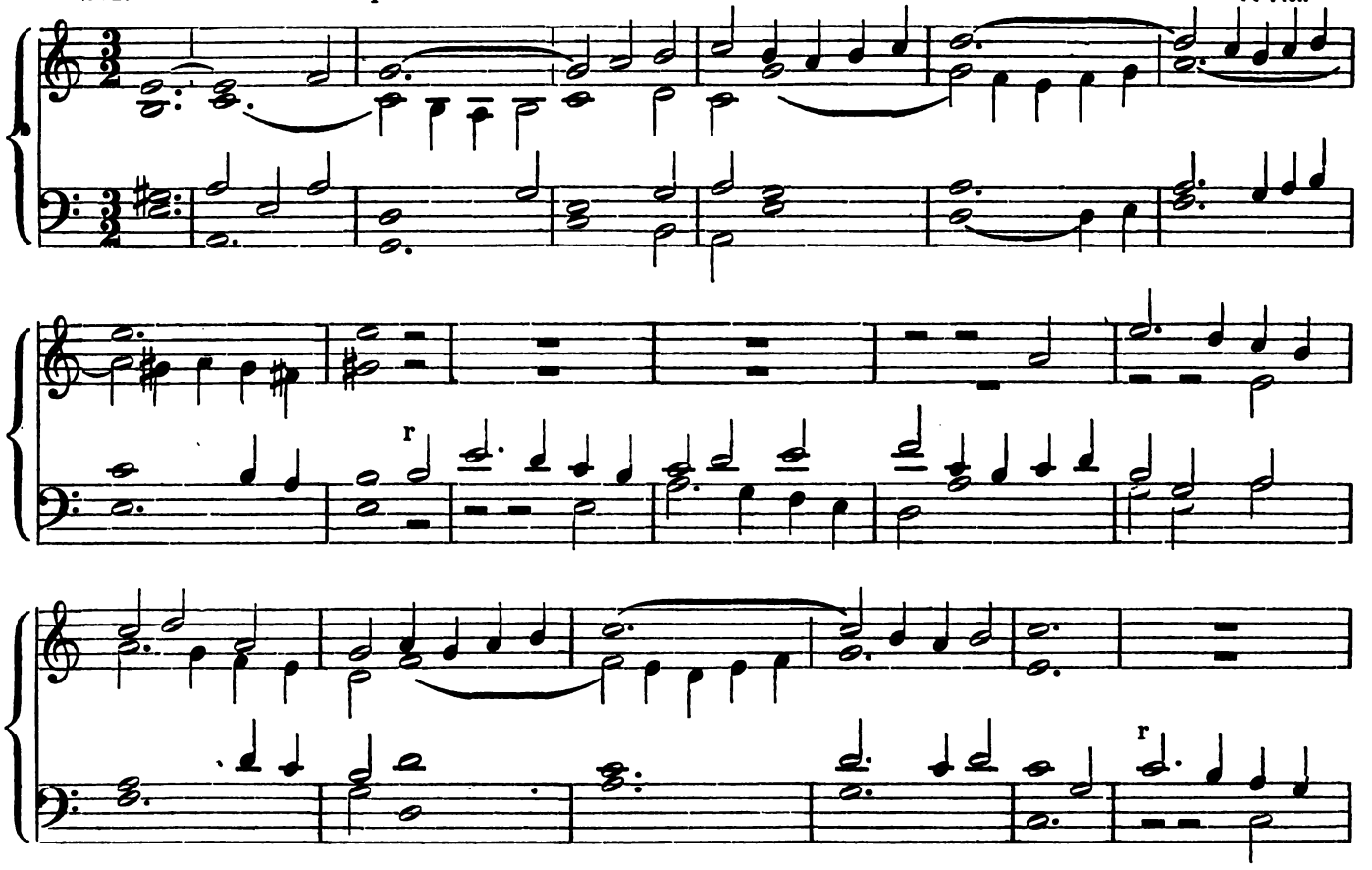


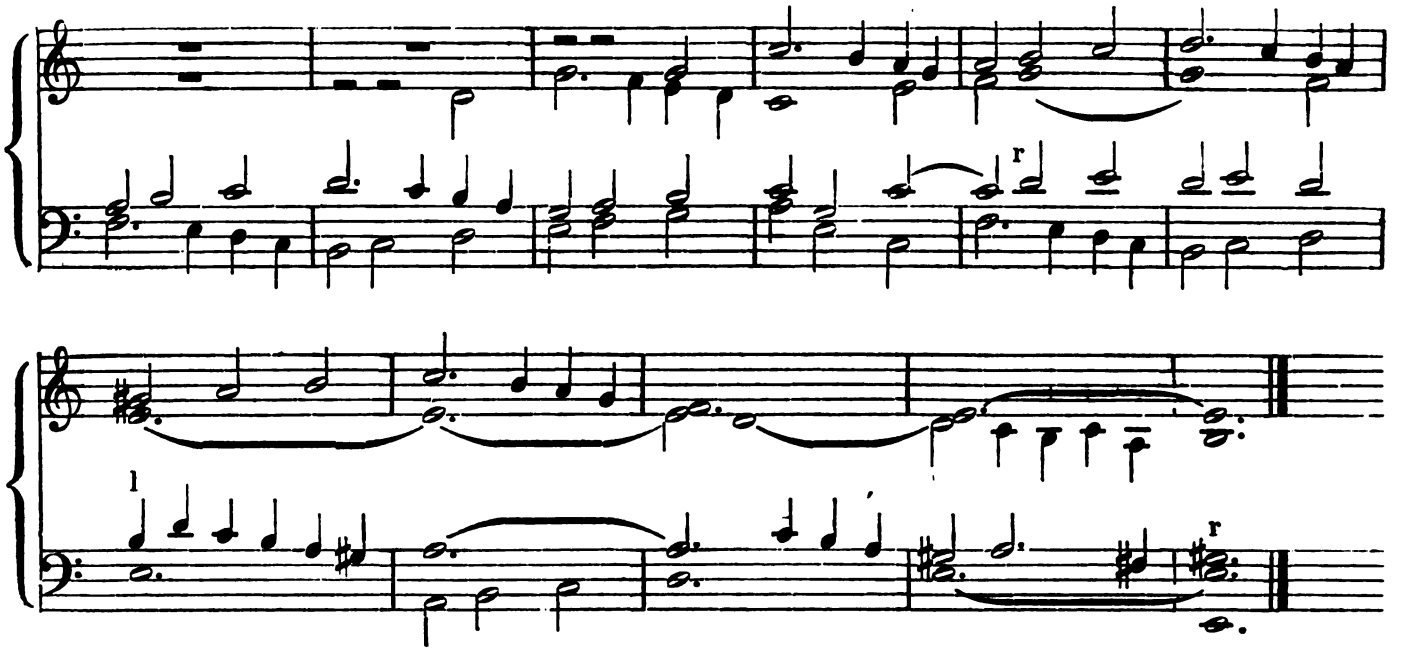
269. G. Carissimi. (1604.) **270.** Georg von Pasterwitz. (1730—1803.)



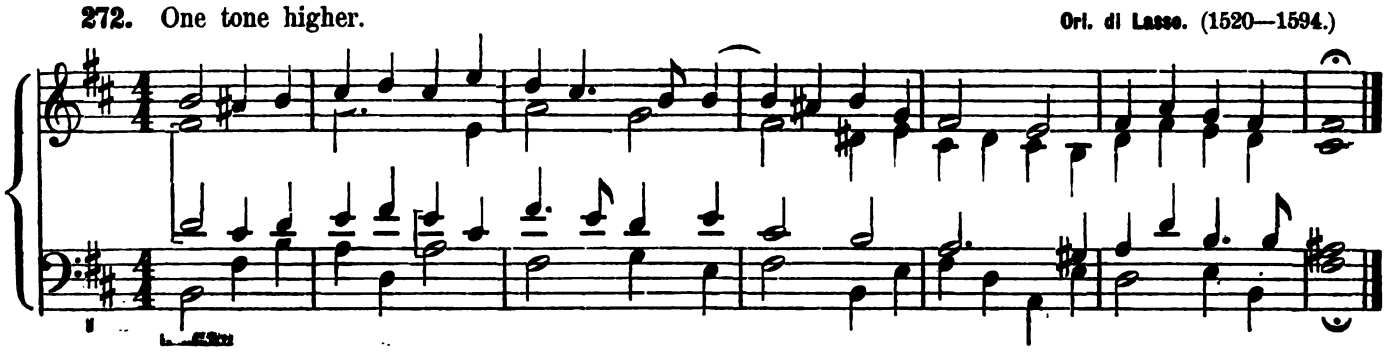


271. *Sostenuto.* Soft stops. P. Piel.

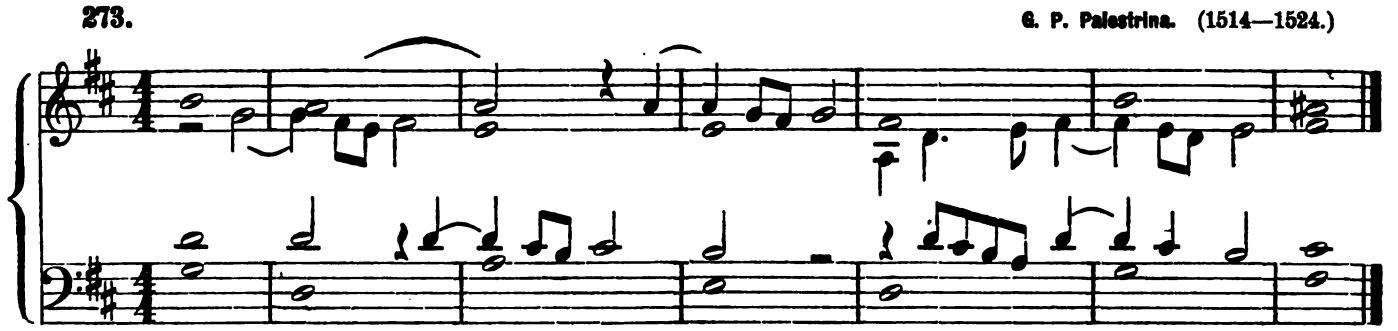




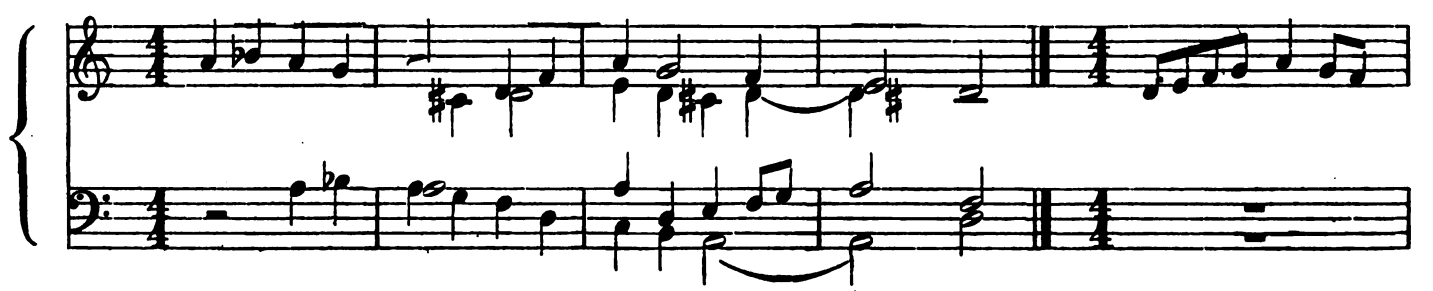
272. One tone higher. **Orl. di Lasso.** (1520—1594.)



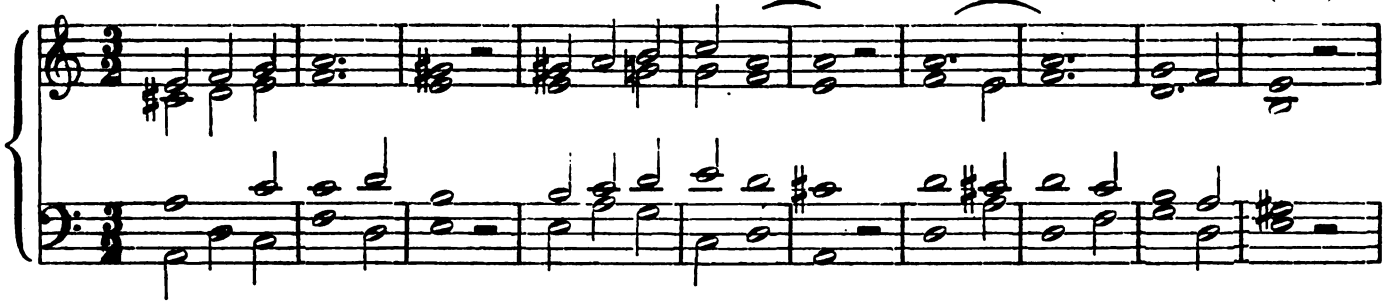
273. **G. P. Palestrina.** (1514—1524.)



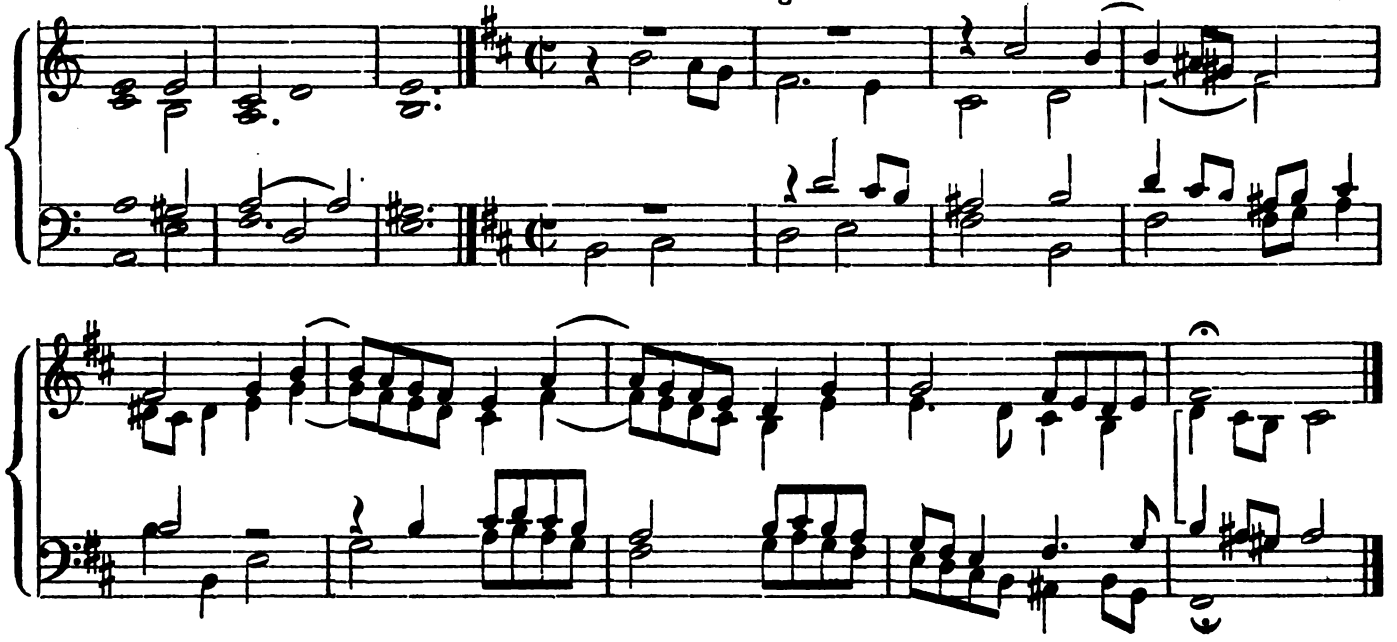
274. **IV. Mode. Hypophrygian.**



275. T. Vittoria. (1540.)

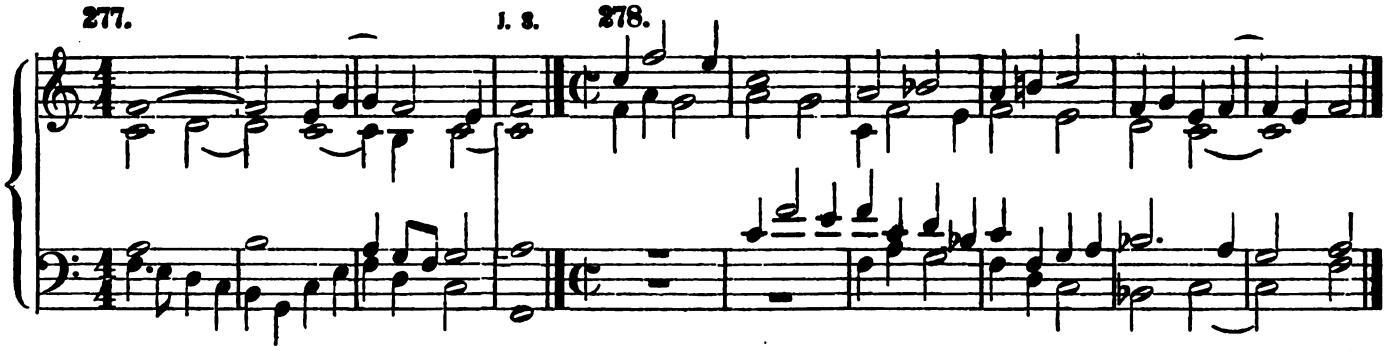


276. One tone higher. Fr. Kouvon.

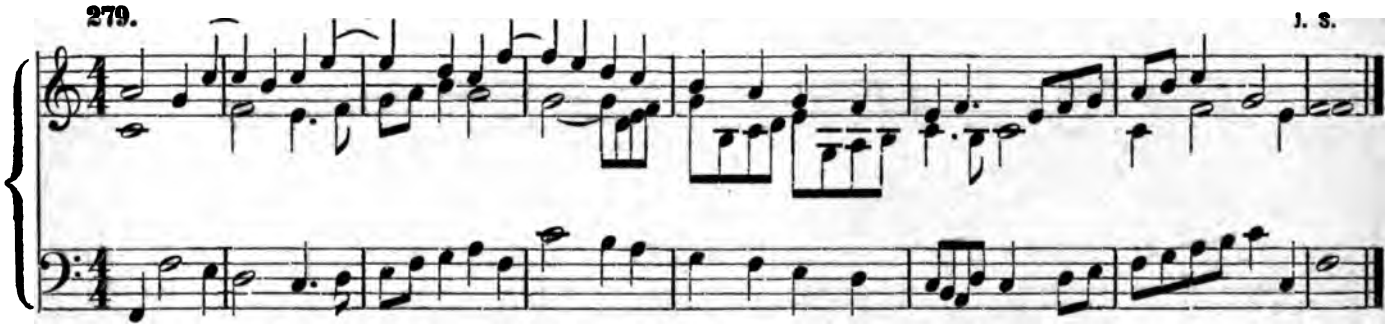


V. Mode. Lydian.

277. J. S. 278.



279. J. S.



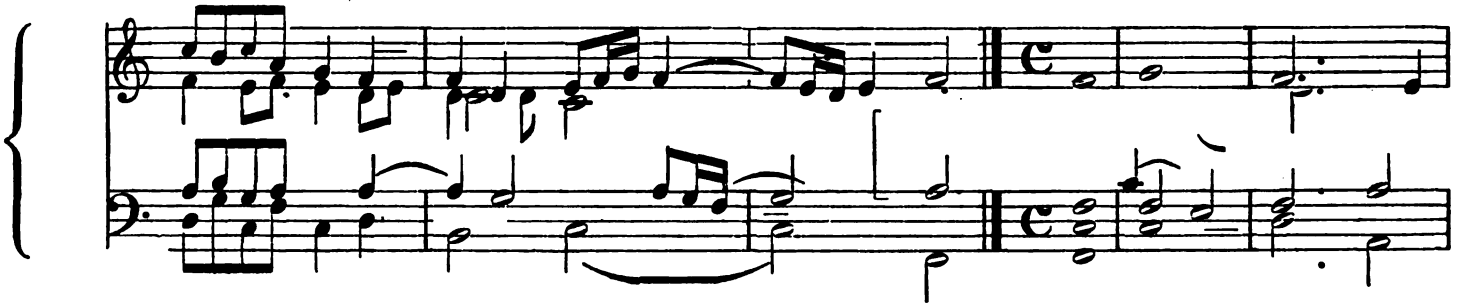
280. Incert.

281. P. M. Spiess. († 1778.)

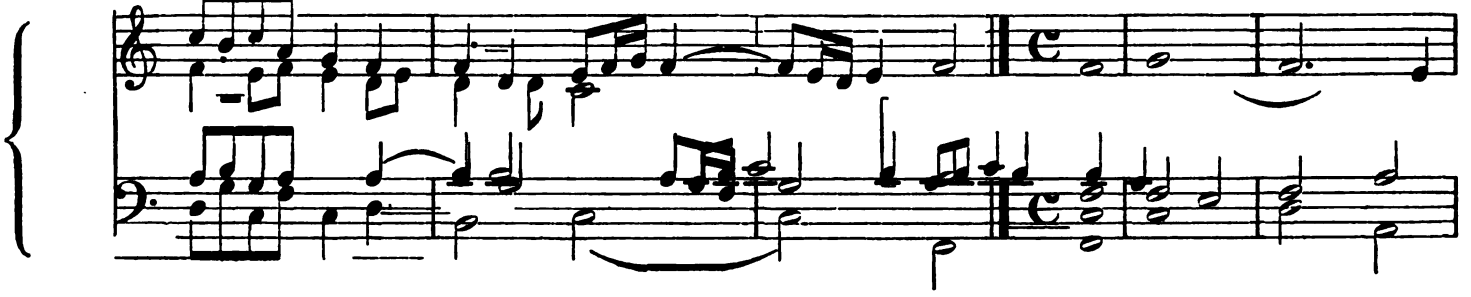
282. Frescobaldi.

VI. Mode. Hypolydian.

283. One tone higher. P. Piel.

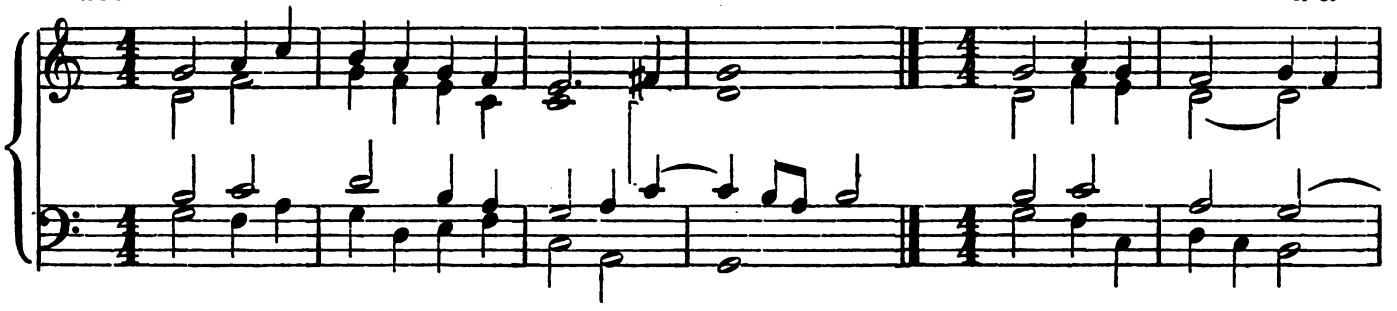


284. Fr. Koenen.

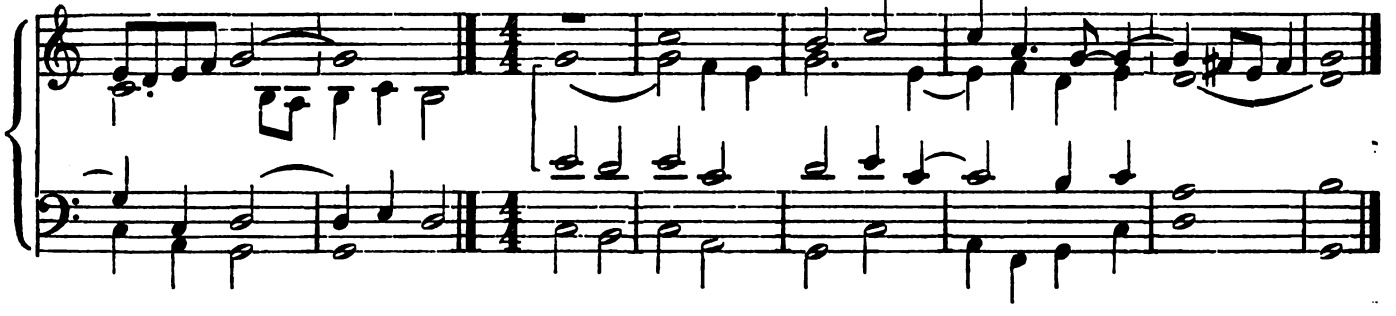


VII. Mode. Mixolydian.

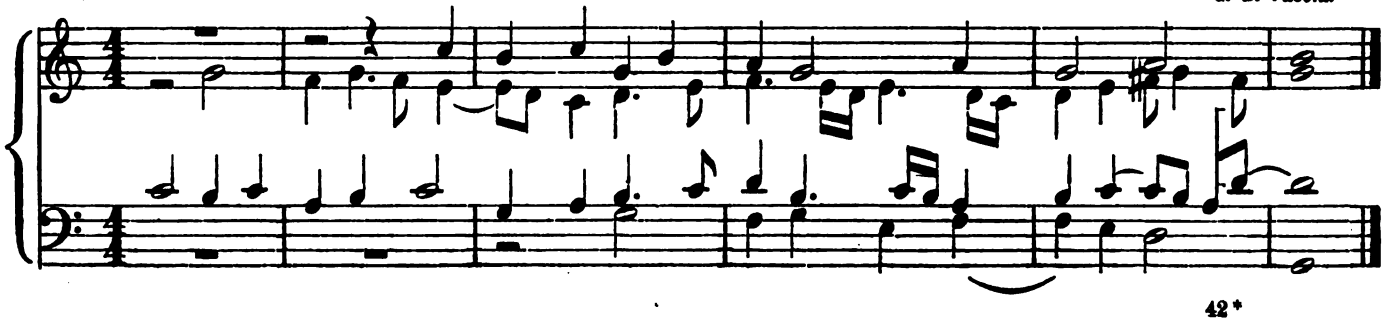
285. **286.** J. S.



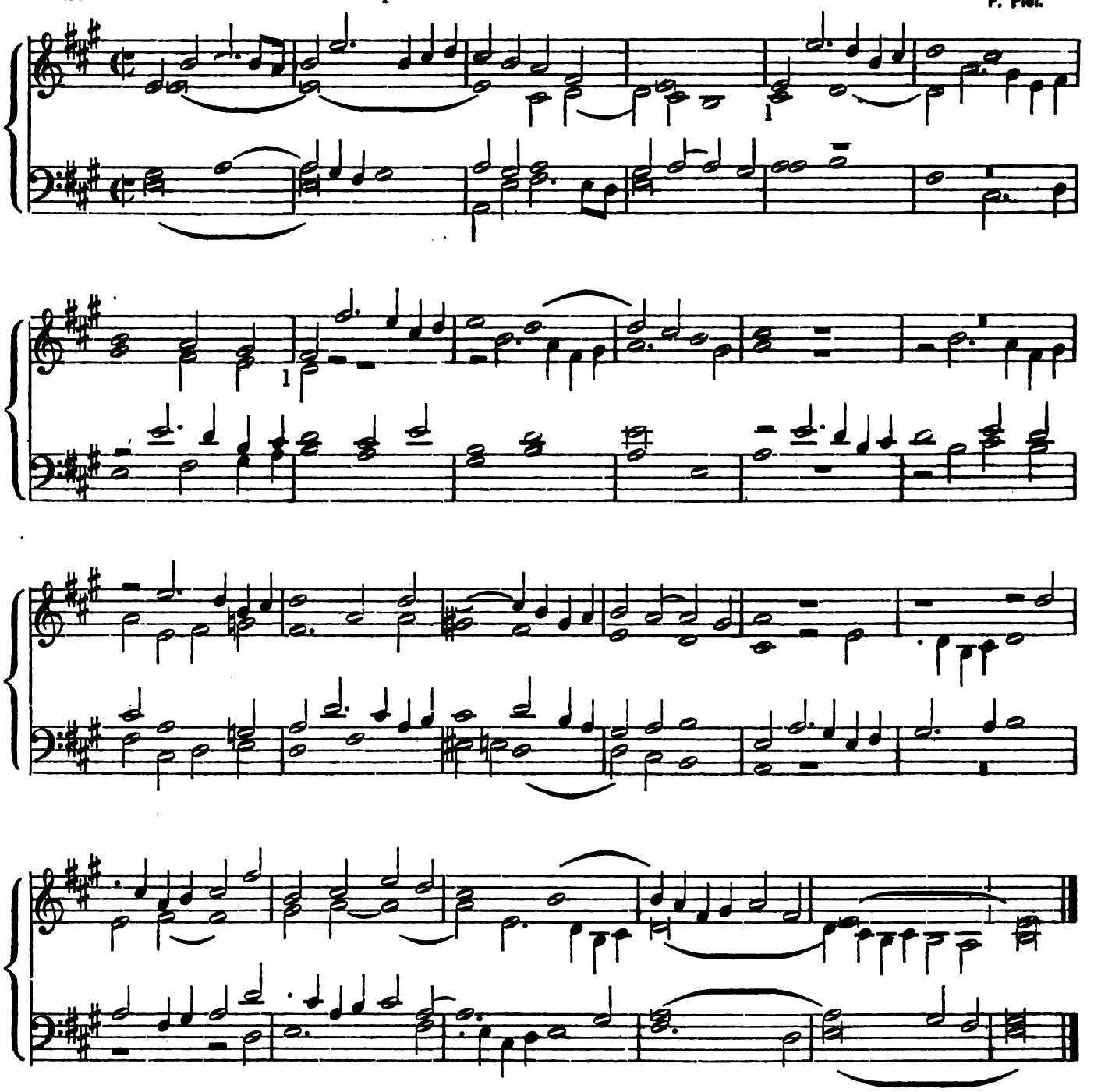
287. L. Marenzio. († 1599.)



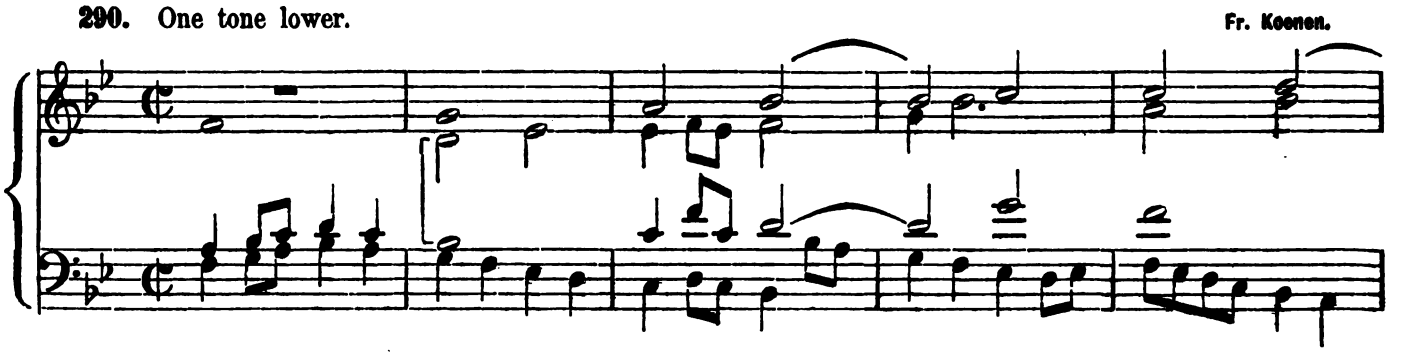
288. G. B. Fasola.

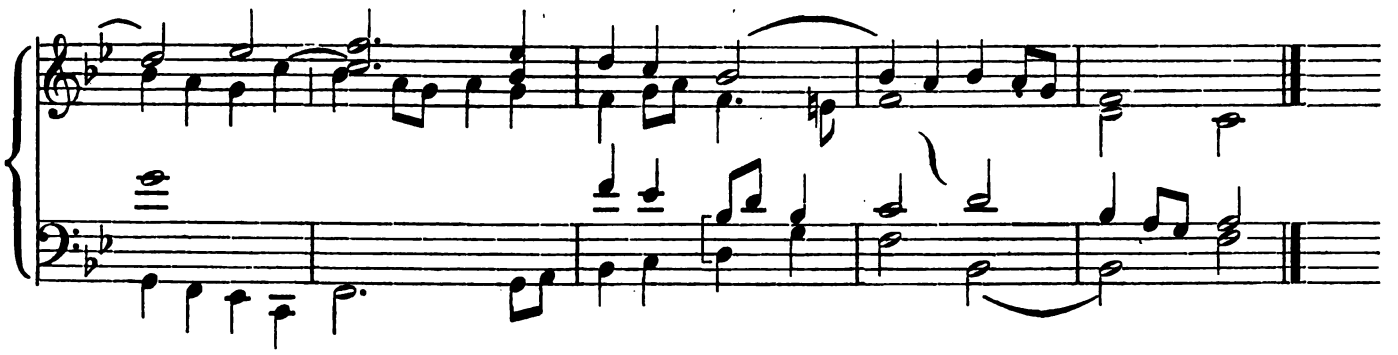


289. *Moderato maestoso.* Loud stops. P. Piel.

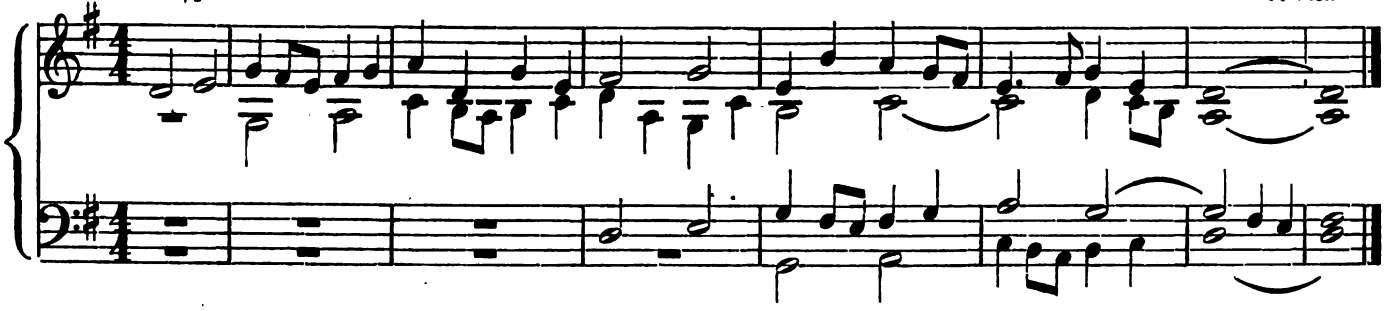


290. One tone lower. Fr. Koenen.



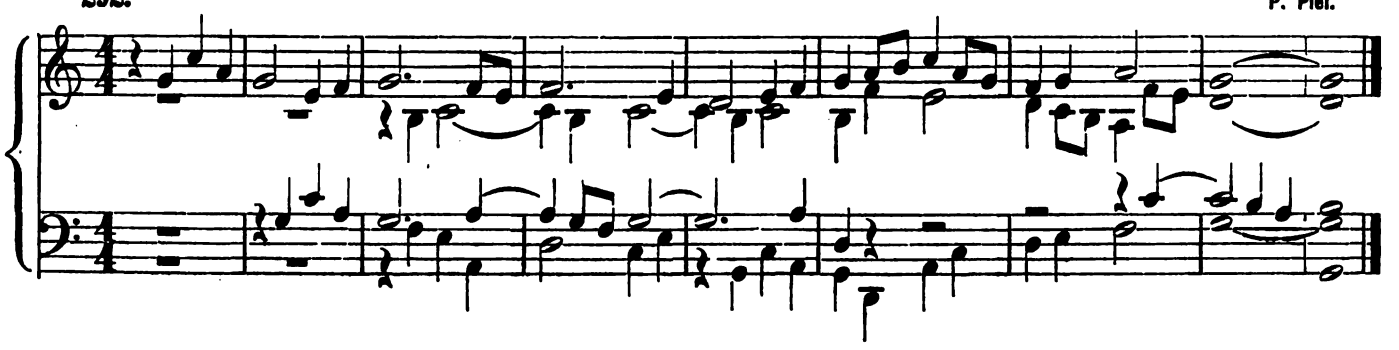


291. $2^1/_2$ tones lower. P. Piel.

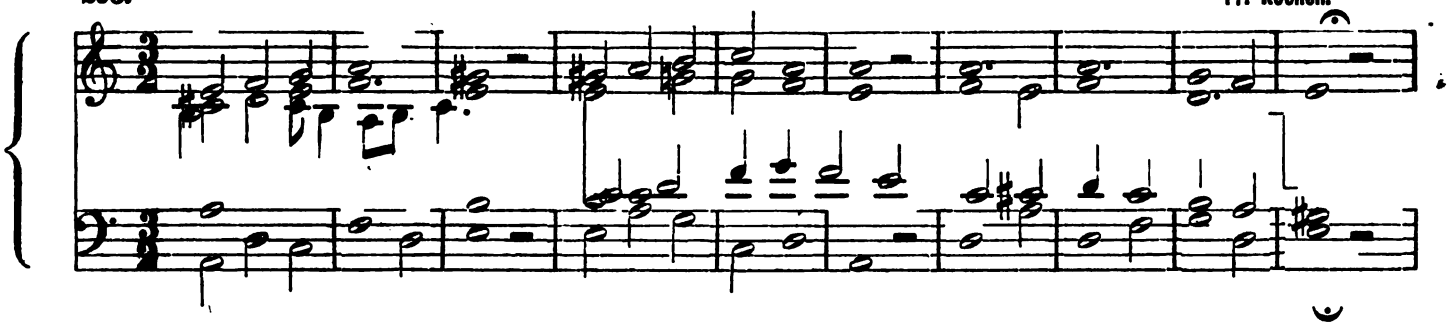


VIII. Mode. Hypomixolydian.

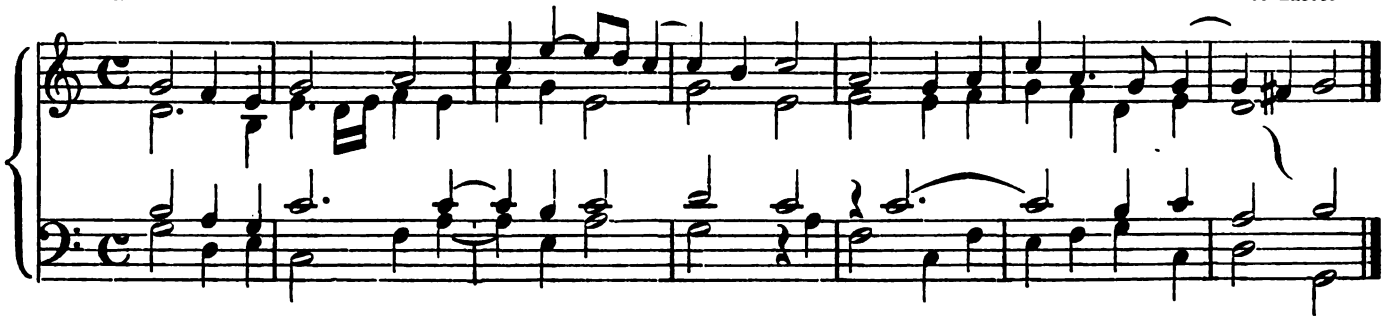
292. P. Piel.



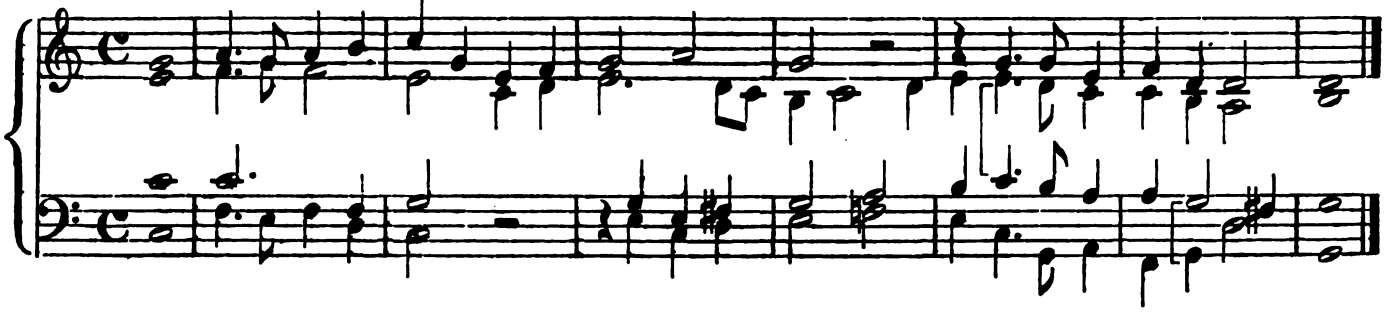
293. Fr. Koenen.



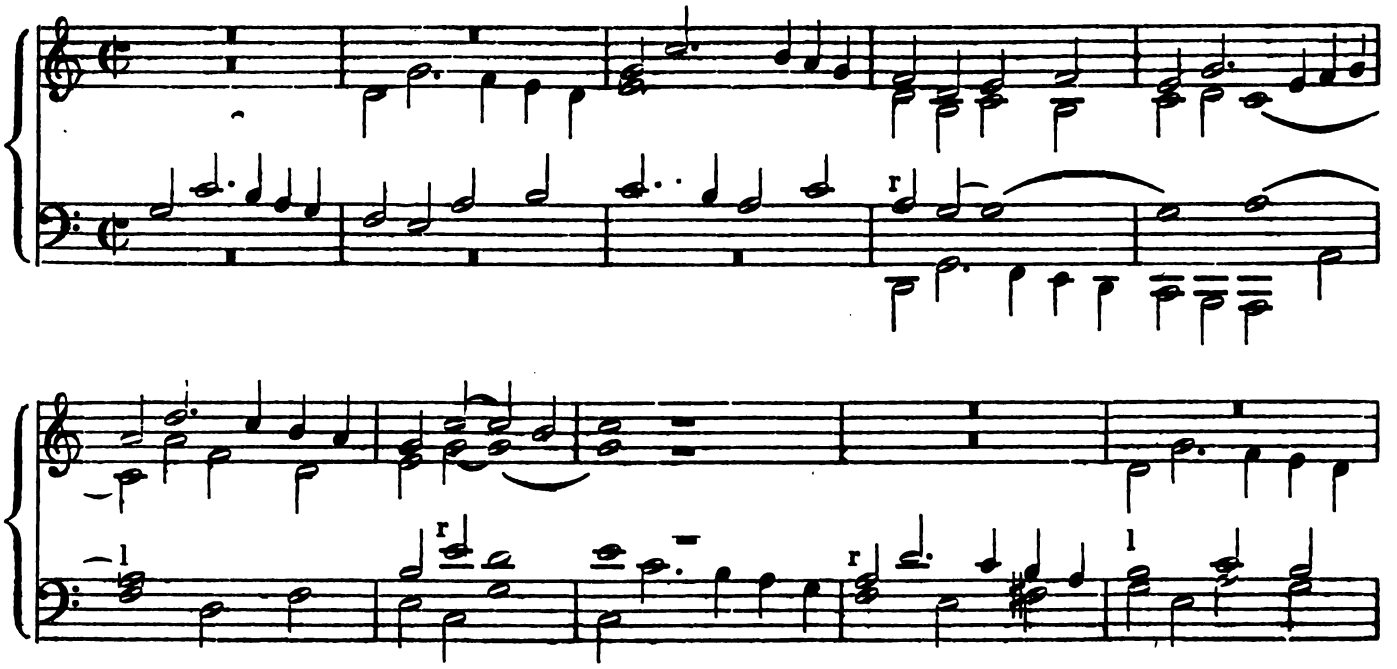
294. O. Lasso.

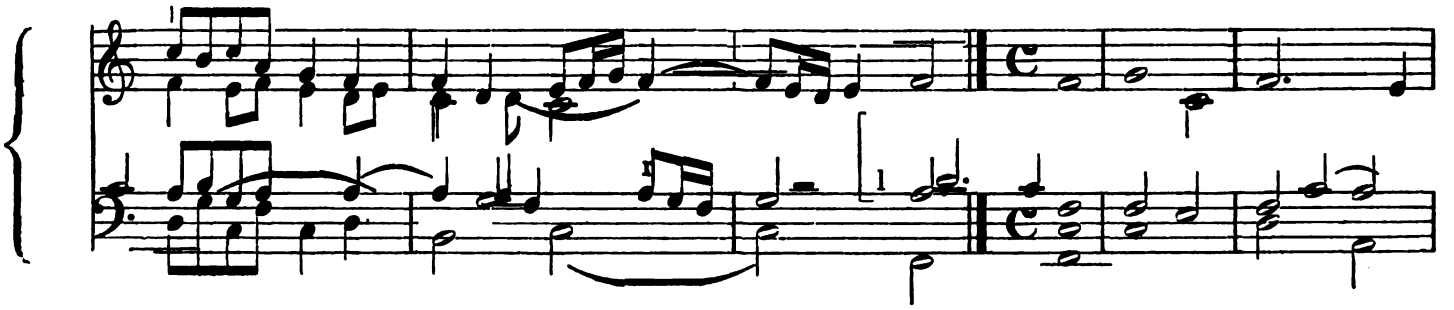


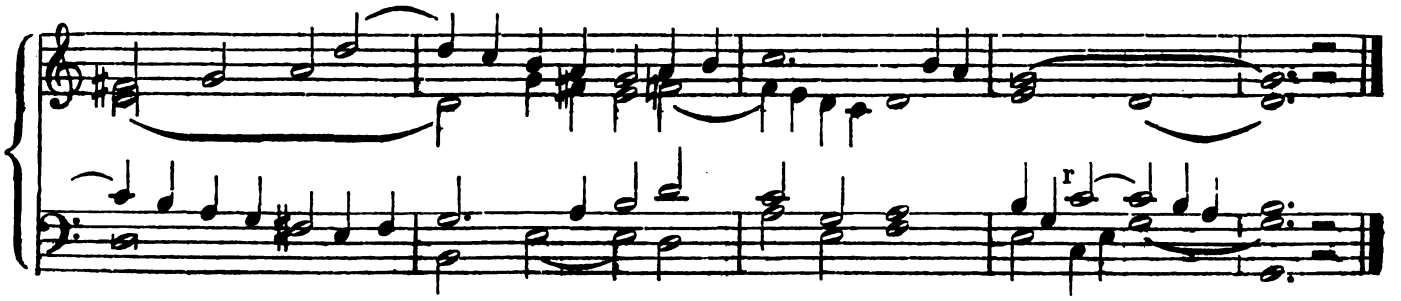
295. Fr. Suriano. (1549—1620.)



296. *Moderato.* Soft stops. P. Piel.







297. One tone lower. P. Piel.

298. J. S.

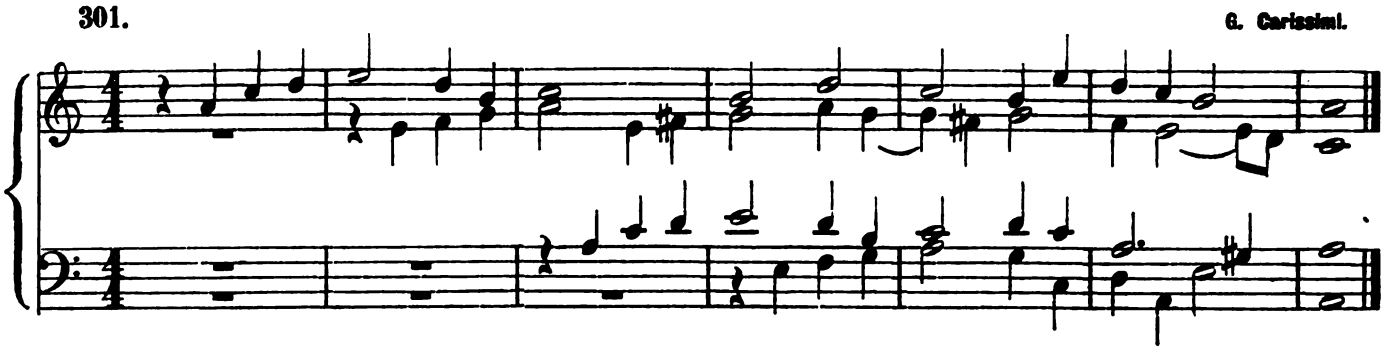
IX. Mode. Aeolian.

299. Jos. Gätz.

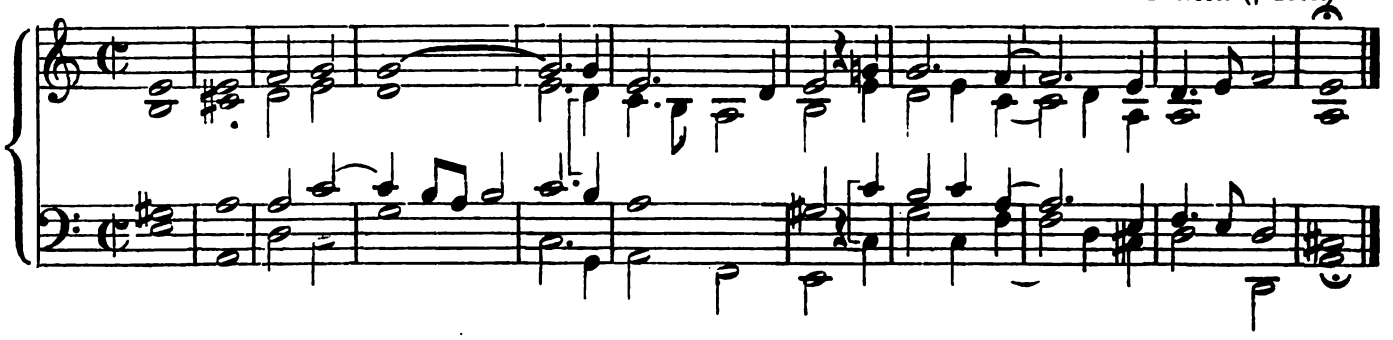
300. E. Eberlin.

l. h.

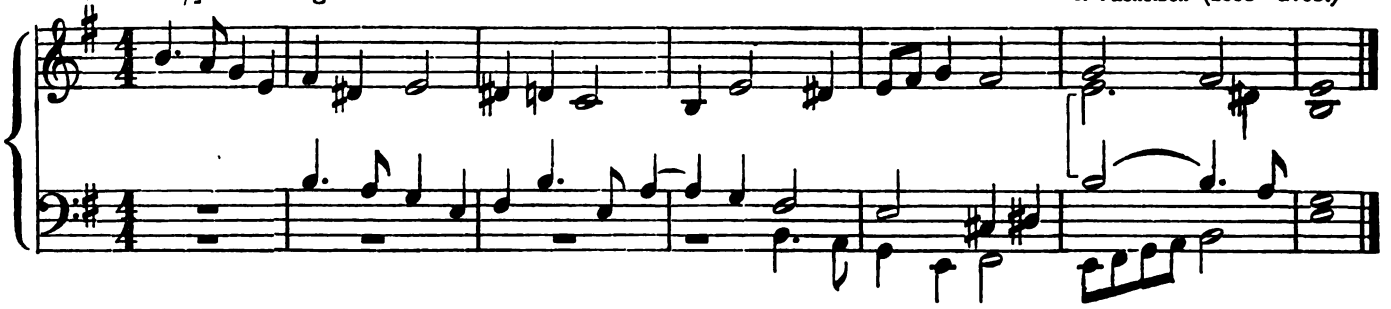
301. **G. Carissimi.**



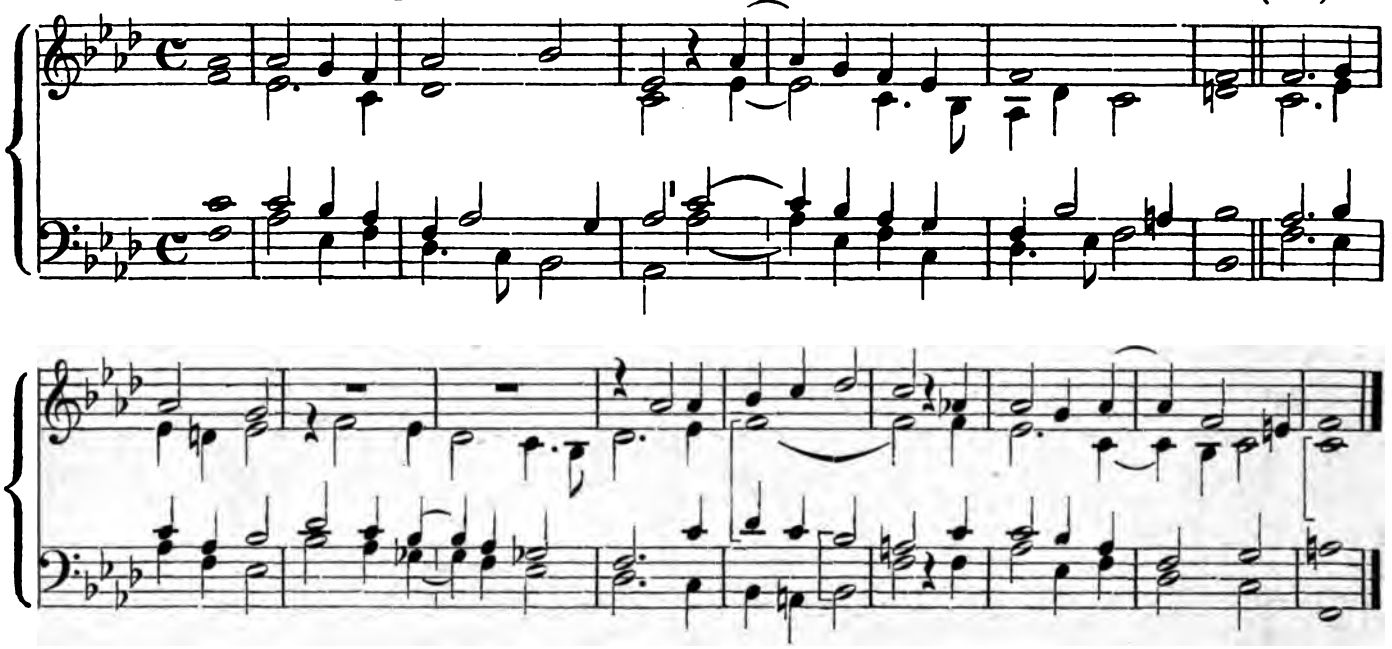
302. **G. Croce. († 1609.)**



303. $2^1/_2$ tones higher. **J. Pachelbel. (1653—1703.)**

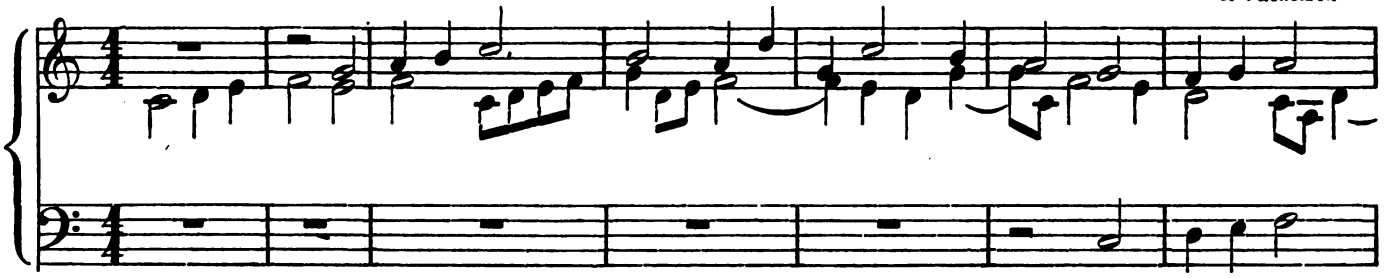


304. 2 tones lower. Responsorium „Vinea mea". **L. Viadana. (1565.)**

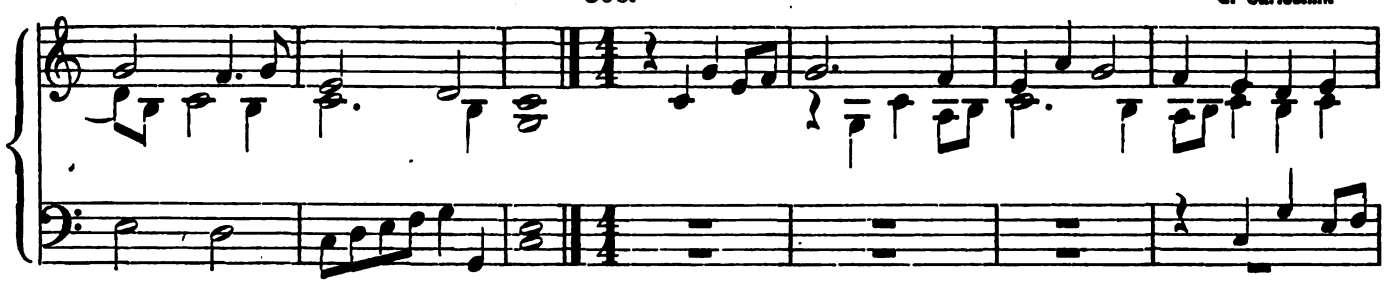


XI. Mode. Jonic.

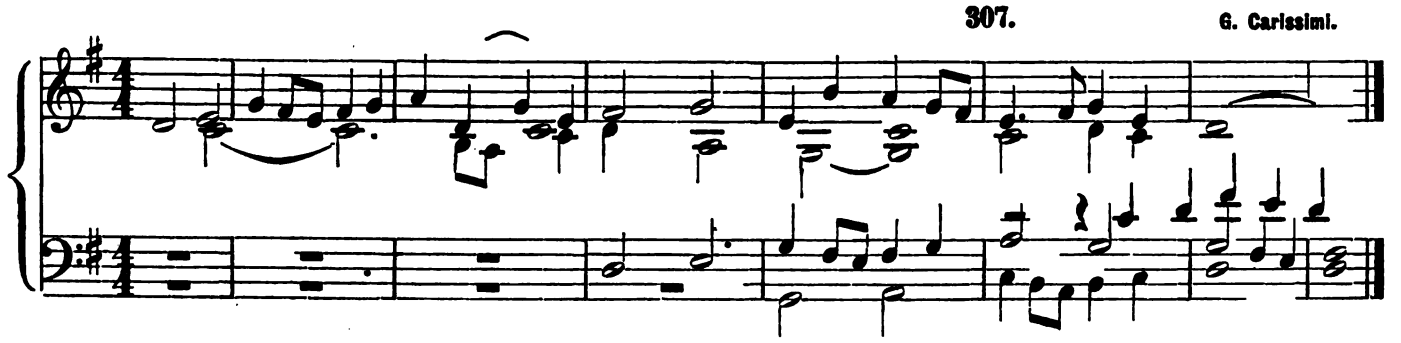
305. J. Pachelbel.



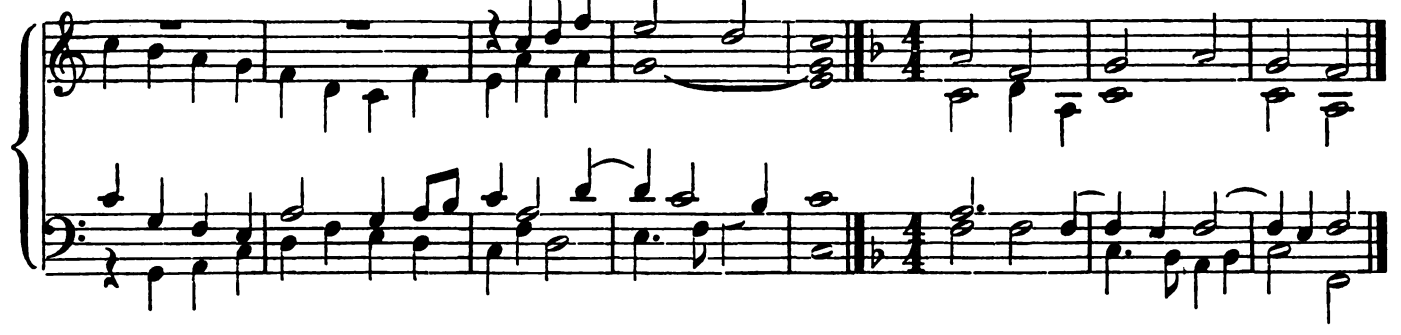
306. G. Carissimi.



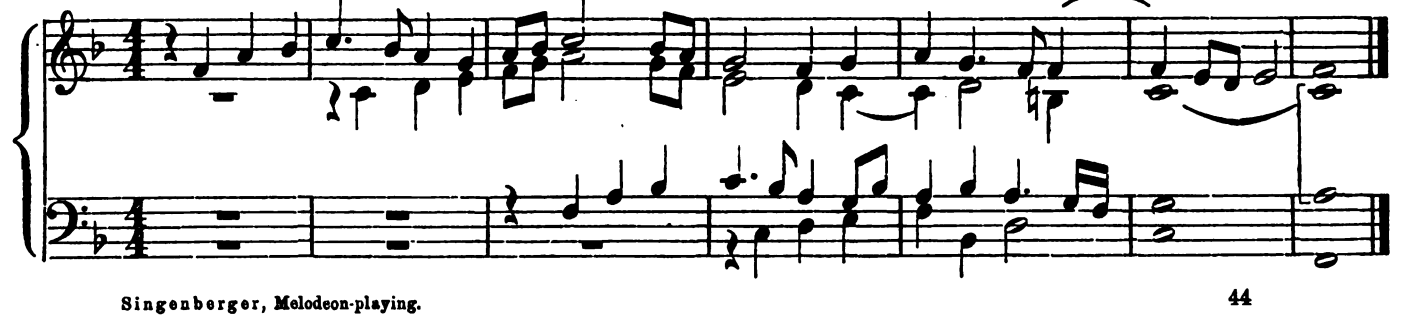
307. G. Carissimi.



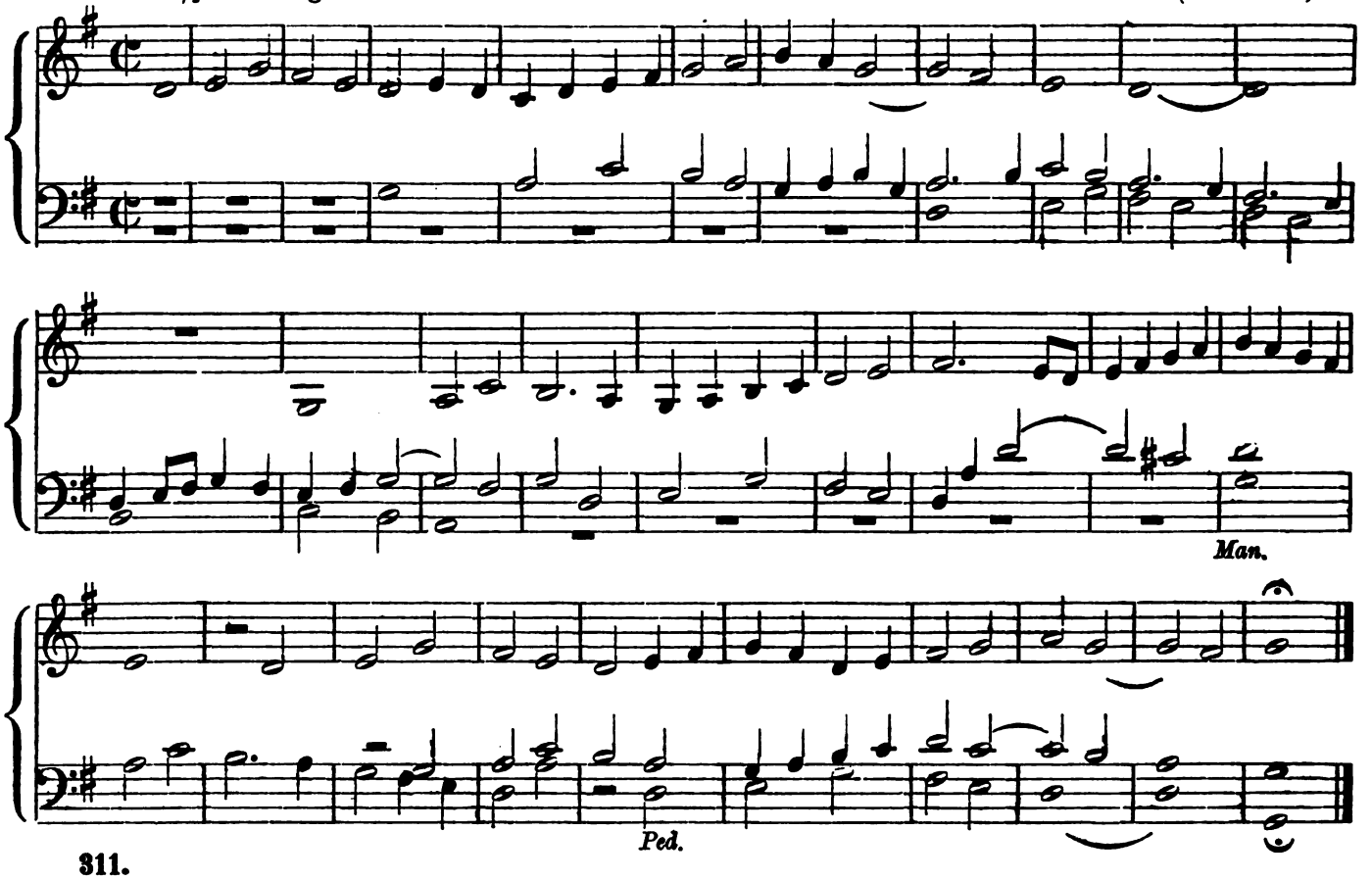
308. $2^1/_2$ tones higher. J. C. Kerl. (1625—1690.)



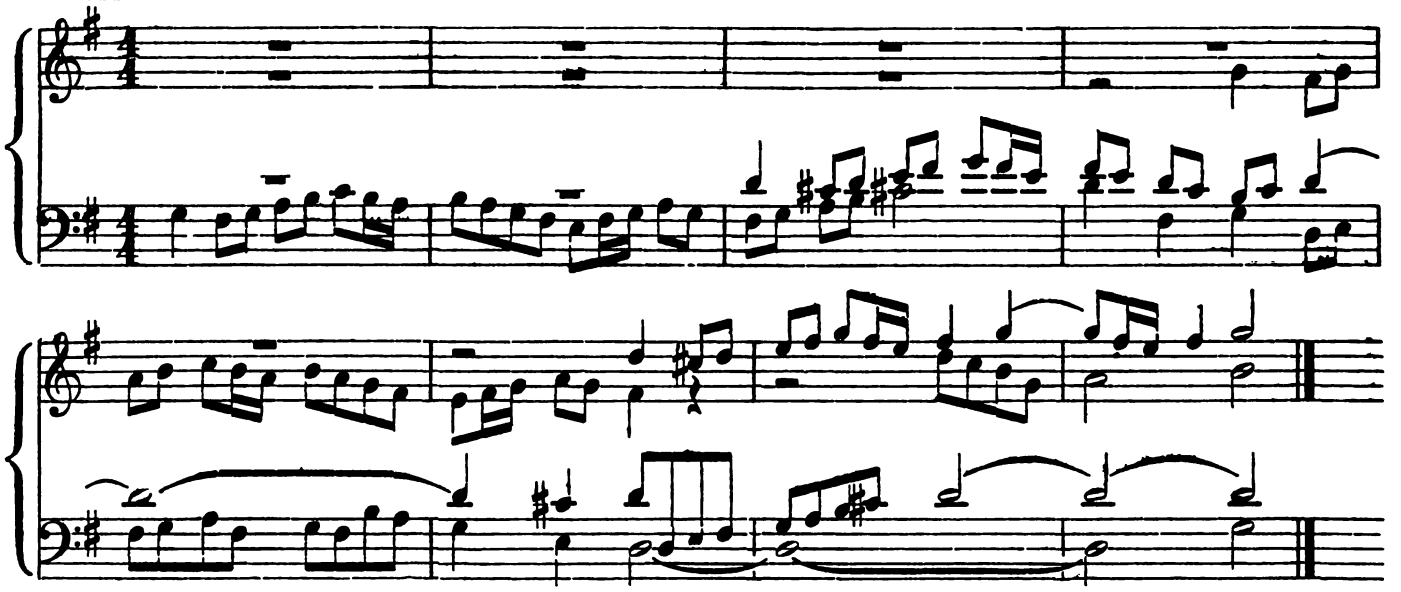
309. G. B. Fasolo.



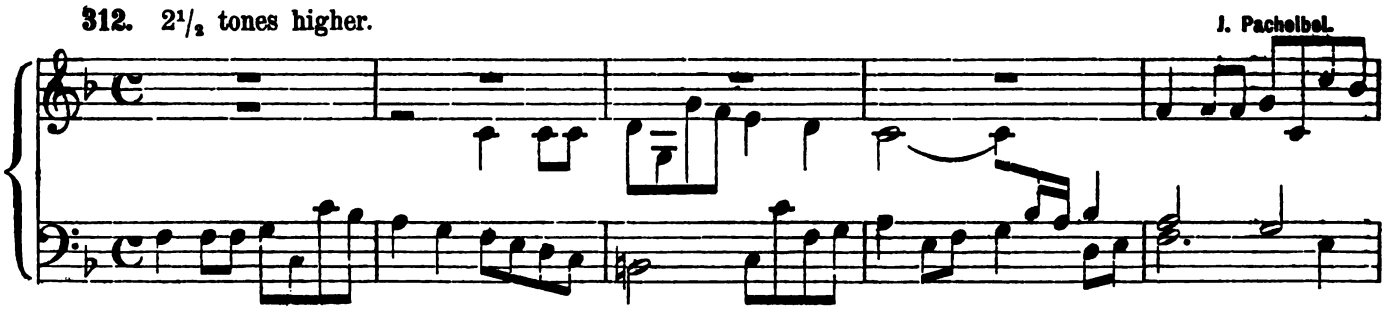
310. $3^1/_2$ tones higher. J. Fux. (1660—1741.)

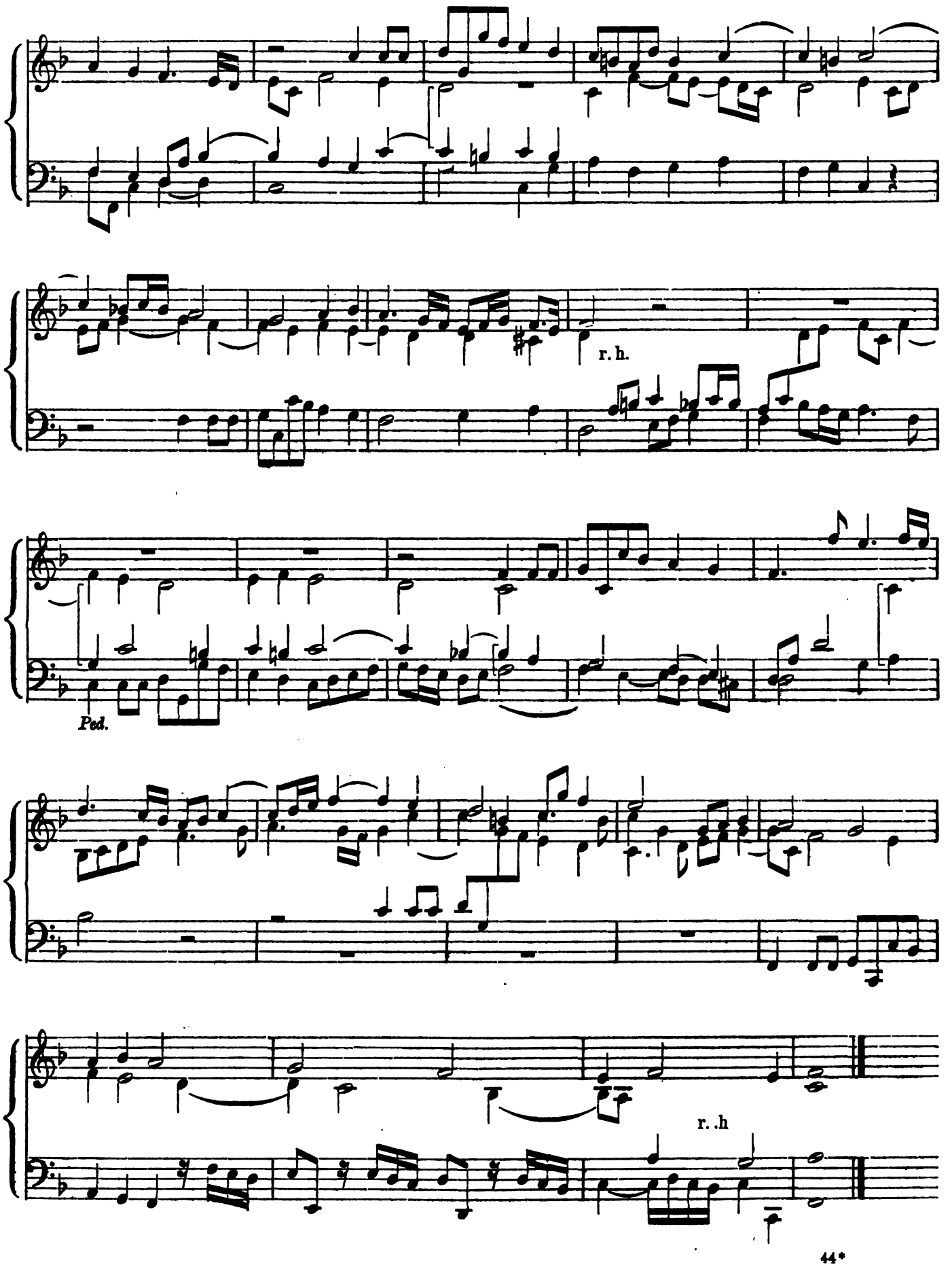


311.



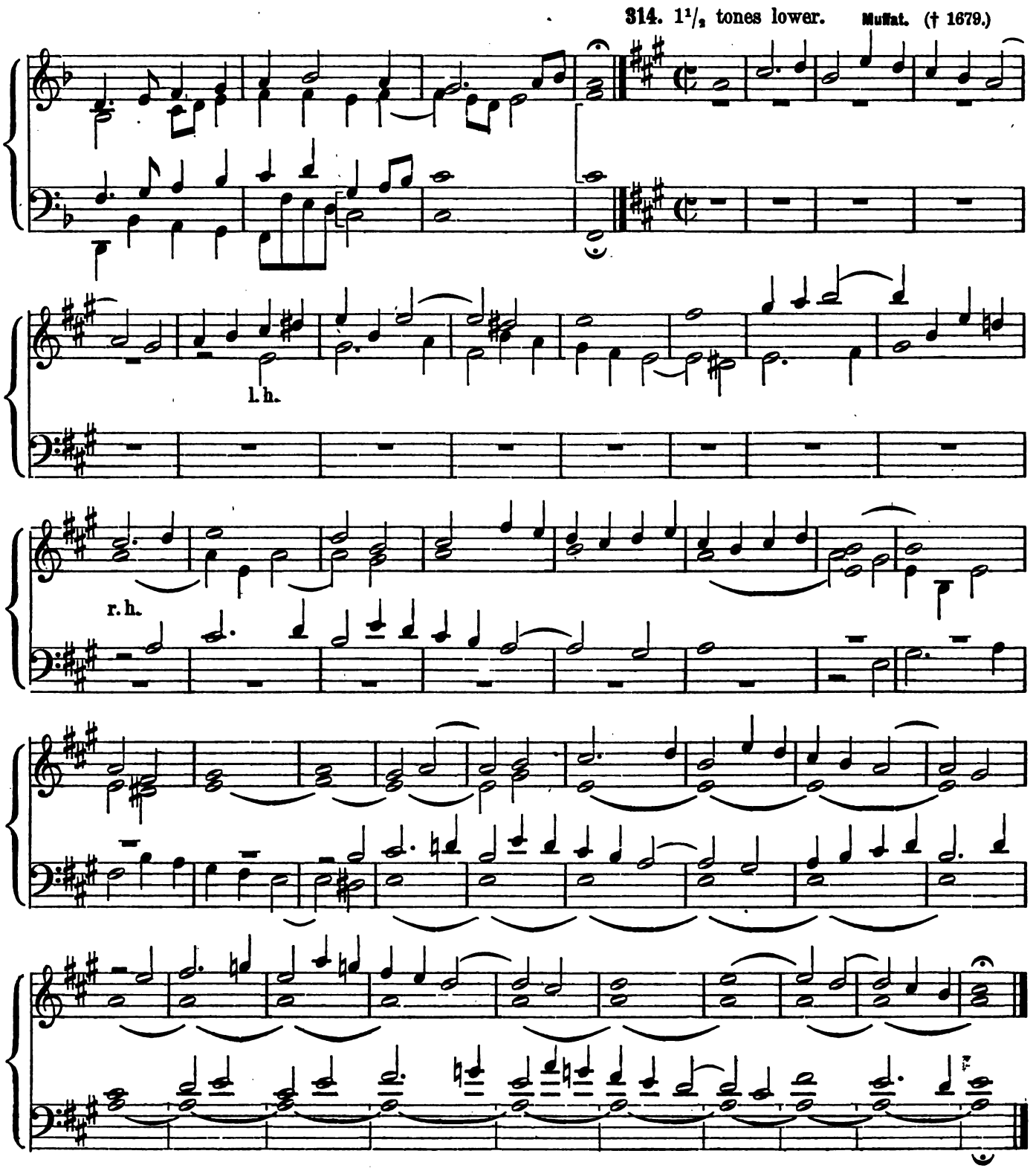
312. $2^1/_2$ tones higher. J. Pachelbel.




r. h.
Ped.
r. .h

313. J. Pachelbel.

r. h.



§. 35.

Ecclesiastical Ordinances concerning the use of the Organ.

1) On all Sundays and those feasts on which the faithful abstain from servile work, it befits the church, that the organ should be played and the chanting of musicians should be employed. C. Ep. I, c. 28.

2) On the Sundays of Advent and Lent, however, the organ should be silent, except on the 3 Sunday of Advent ("Gaudete") and the 4th of Lent ("Laetare"), when the playing of the organ is permitted at

High Mass and Vespers only, but not during the recital of the other Canonical Hours. It is, likewise, permitted on all feast during Advent and Lent, and on those days which are solemnly celebrated by the Church, e. g. on the feasts of St. Mathias, St. Thomas Aquinas, St. Gregory the Great, St. Joseph, Annunciation of the Blessed Virgin Mary etc.; moreover, on Maundy Thursday at Mass, on Holy Saturday at Mass and Vespers, and whenever the divine service is solemnised for some important motive of joy.

3) The organ may be played at Votive Masses de B. V. M. on the Saturdays of Advent and Lent, and at the Litanies sung after Vespers.

4) Whenever the Bishop of the diocese enters a church in solemn procession either to perform the divine service in person or to assist, and when he, afterwards, leaves the church, it is becoming to play the organ. Likewise, at the solemn entrance of a Papal Envoy, Cardinal, Archbishop or Bishop of another diocese, whom the Ordinary wishes to honor, the organ should be played, until the Prelate has finished prayers and the service is to commence.

5) On feasts of higher rank, when the Matins are said in a solemn manner, the organ may be employed from beginning to end, as at Vespers.

6) At Matins, Mass and Vespers, the first and the last strophe or verses of Hymns and Canticles, as well as those strophes or verses at which a genuflection is to be made, e. g. "Te ergo quaesumus" in the Te Deum, "Tantum ergo", when the Blessed Sacrament is exposed, and others, should be sung by the choir with a distinct pronunciation of the words, but not merely supplied by the organ. The same rule applies to the "Gloria Patri", even though the verse or strophe immediately preceding has been sung by the choir.

7) At other Canonical Hours, which are recited in choro, it is not customary to employ the organ. But if such a custom exist anywhere, tho play the organ, for instance, at the Tierce, especially when the Bishop, at the same time, puts on the sacred vestments, the custom may be kept up. Yet, it must be borne in mind, that those parts which are not sung, but merely supplied by the organ, are to be distinctly recited by one of the chanters. It is commendable that the organ should accompany the chanter's recital.

8) At Solemn Vespers, the organ is usually played after every psalm, and alternately at the Hymns and the "Magnificat", the above mentioned rules being strictly observed.

9) During Solemn High Mass the organ is played alternately at the Kyrie, Gloria, Gradual, Sanctus and Agnus Dei; then at the Offertory, and during the Consecration in softer and more solemn strains; finally at the Communio, and at the end of Mass.

10) At the Credo, however, it is forbidden to supply alternate parts by the organ; but it must be distinctly sung by the choir from beginning to end.

11) Care must be taken, lest the tunes of the organ become lascivious or sentimental, again, that the melodies and harmonies, far from being profane or indecorous, agree with the character of the divine service; other instruments beside the organ should not be employed.

12) Likewise, both the singers and musicians should take precautions, lest their singing which is intended to promote piety, savour of levity or wantonness; let the music be such as not to divert the minds of the listeners from prayer and pious contemplations; let it be devout, clear and intelligible.

13) In Masses and offices for de dead we employ neither the organ nor figured music, but only Plain Chant which is also proper for the seasons of Advent and Lent. A precept to this effect refers especially to the time from the 5th Sunday of Lent to Easter, except Maundy Thursday and Holy Saturday. C. Ep. II. c. 20, 4

14) The use of the organ at Requiem-masses may be tolerated, but its tunes should be reserved and suitable to the mournful character of the divine service. March 30, 1629.

APPENDIX.

Shall the Gregorian chant in general, the Preface and Pater noster in Particular, be accompanied?

Time and again we are asked: Is the Gregorian chant to be accompanied by the organ? Let the question be answered in whatever way, one thing is certain, there is no ecclesiastical decision against such accompaniment. Considering the question from its historical and musical stand-points, any and every kind of harmonization is to be rejected as an anachronistic and incongruous additamentum. The Gregorian chant was conceived as mere melodies inspired by the sacred text, and not founded on certain harmonic tone combinations on which modern harmony is built; for harmony in the modern sense of the therm was unknown to the ancient world. For that reason any harmonization of the Gregorian chant will always constitute an unwarrantable garb marring its peculiar beauties rather than presenting them in their proper light.

From a practical point of view, however, a befitting accompaniment by the organ will recommend itself, be it for assisting the execution of the chant, be it on account of the paucity of singers, be it to prevent tiresomeness on the part of the performers and to steady their voices, or for producing variety, always affording pleasure and delight. At all events the accompaniment must be in keeping with the characteristic peculiarities of the ancient church tonalities that differ essentially from our modern major and minor keys; it is never allowed to deviate from the melodic nature of the chant, its only object being the elucidation of the melody ensuring an easy and flowing declamation of the sacred text. — Though it may be allowed to accompany the Preface and Pater noster still it would be better to omit them, from both musical and practical considerations. It not unfrequently happens that the officiating priest sings them incorrectly, or his voice is faulty; in such cases an accompaniment may cover many sins against clearness and beauty of the chant, still the dissonances caused will harshly grate on the ears of the hearers. On the contrary, is the Preface sung correctly and with a sonorous voice, many niceties will be destroyed; for 1) the organ-tone is of an uncouth and much less supple nature than the human voice; 2) Are the chanters — the priest and the organist — at too great a distance as to make it possible for both to proceed simultaneously, as we all know from experience. In this wise, melody and harmony are clashing and the effect far from producing an effect to edify the congregations or to enhance their devotion.

Moreover the Preface should always be sung "intelligibili voce", which is rendered impossible if the organ accompaniment is too loud; finally, a temporary pause on the part of the organist is a veritable recreation, more conducive to true devotion than an uncessant dinning of sound, more particularly at a moment when the offering priest intones that sublime, majestic hymnus requiring a frame of mind to which a dead instrument, like the organ, by no means can do justice. From all these considerations, it is evident that the organ accompaniment would better be omitted than executed: better none than incorrectness and inevitable diversion.

Conceive of an organist to whom both tonality and melody of the Preface are unknown quantities, accompanying the officiating priest with an organ only in rare cases in time, how is it possible for the priest to sing it correctly? Or the organist is running up and down the keyboard as if in a rage, what kind of nerves must the priest possess in order to proceed composedly with a melody the most solemn, sublime, simple, grave and holy? In such instances the only remedy is an imperative: "Organum non pulsetur" — the organ shall not be played. If, however, an accompaniment is desirable, well, let it be one correctly contrived, tonality in consonance with the nature of the melody, sustaining the voice of the priest and doing full justice to text and melody.

In this sense the harmonizations must be taken. Respecting the execution of the organ part we will merely state, 1) that only soft stops (8′) are to be drawn, by means of which the priest will keep the proper pitch, his voice will be sustained and not drowned. The organ is but to serve and not to domineer, the former to be done in the most discreet manner. — 2) The accompaniment is to be executed fluently in order not to impede the declamation of the text. Hence the Organist always ought to be guided by the chant at the altar. If the priest evinces any inclination to flatten his voice, a little more powerful stop will restore his proper pitch instantly. The question as to what chord should be the closing one of the preface is easily answered. In as much as the following "Sanctus" is intimately connected with the Preface, the chord to be played will be either major or minor, according tho the incipient chord of the Sanctus. — The responses should be taken from the Roman missal and sung in unison by choir and congregation. The Antiphones, by which the

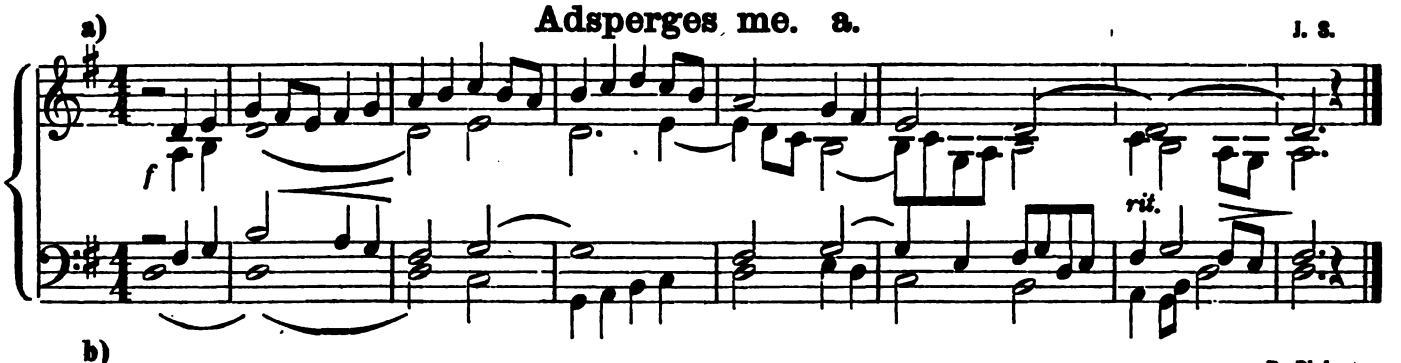
priest greets and invites the choir, — the representative of the congregation — to offer up praise and thanksgiving, would be more worthily re-echoed. Thus after the grandest of hymns of praise, the choir will chime in with the angels singing before the throne of the Lamb, the thrice Holy, Holy, Holy, for the glory of the Lord and His immaculate Spouse, the church, as well as for the edification and salvation of the faithful.

I. At the Sprinkling of Holy Water.

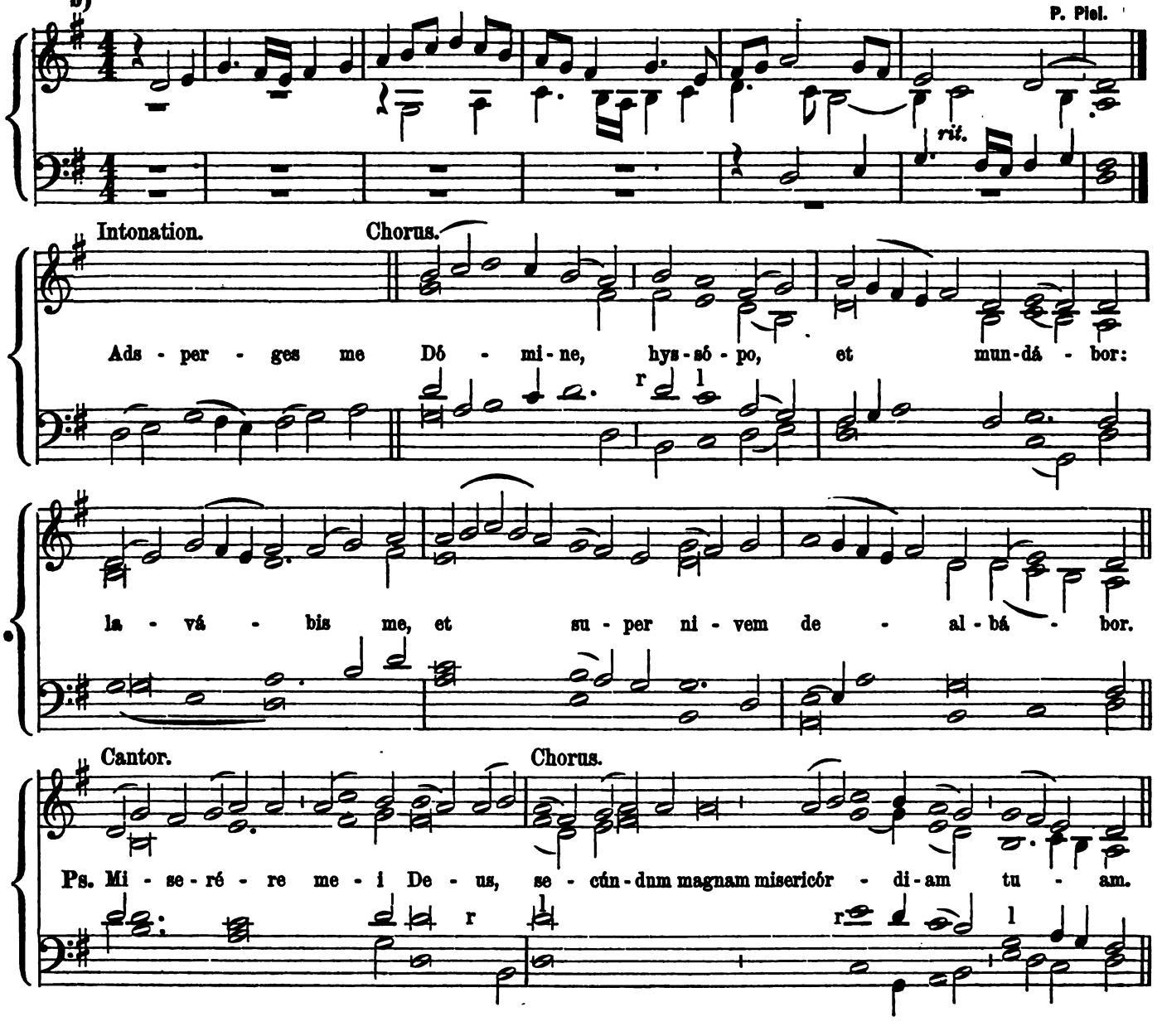
1. On Sundays throughont the year except at Paschal time.

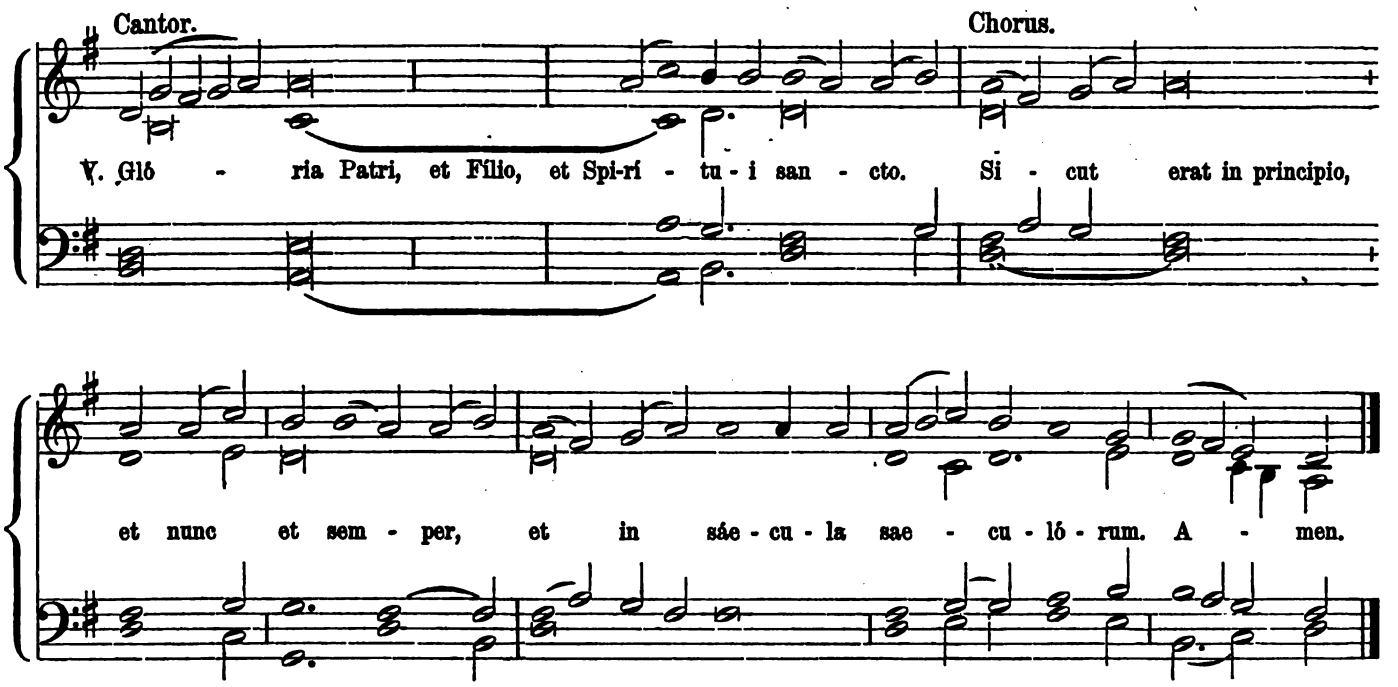
Adsperges me. a. J. S.

a)

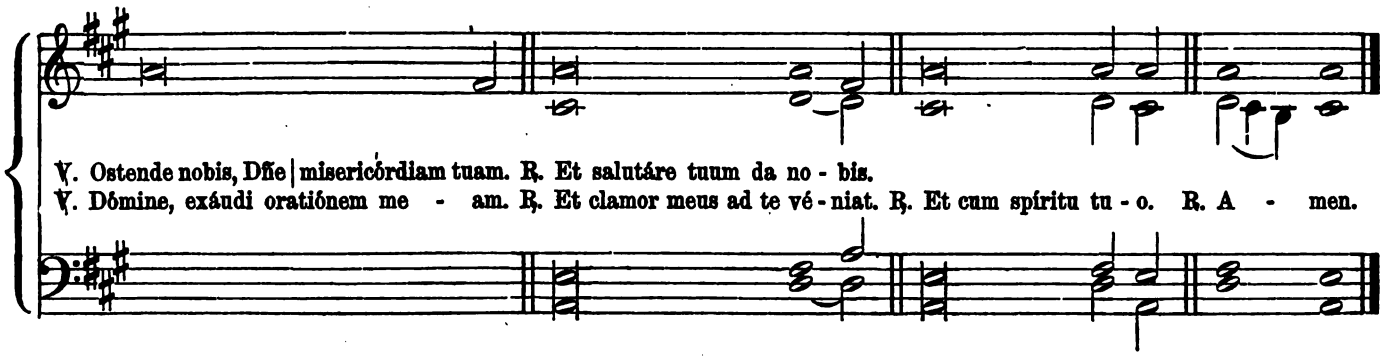


b) P. Piel.

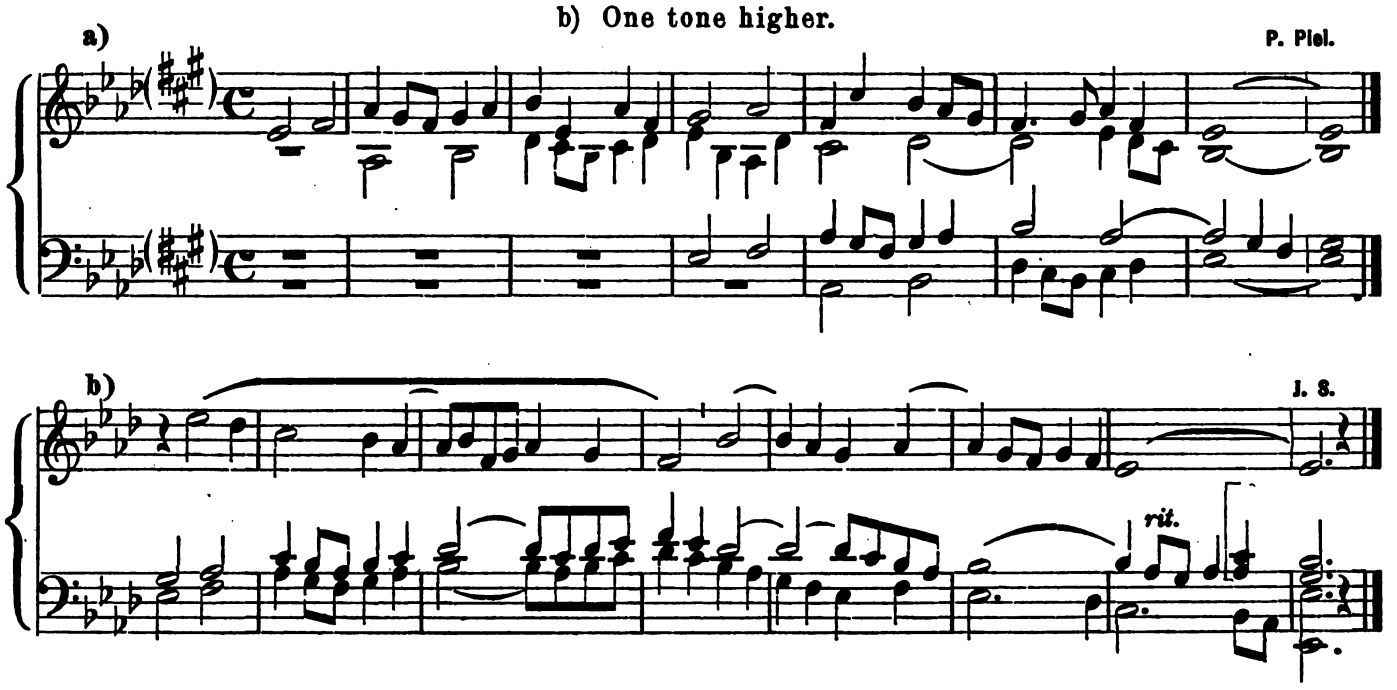




Adsperges me is repeated by the choir as far as the Psalm. On Passion- and Palm-Sunday the Gloria Patri is omitted and the Adsperges me is repeated immediately after the Psalm.



b) One tone higher.



Intonation. Chorus.

Ad - spér - ges me Dó - mi - ne, hys - só - po, et mun-dá - bor:

la - vá - bis me, et su - per ni - vem de al - bá - bor.

Cantor. Chorus.

Ps. Mi - se - ré - re me - i De - us, se - cún - dum magnam miseri-cór - di - am

tu - am. ℣. Gló - ria Patri et Fílio, et Spirí - tu - i san - cto. Si - cut erat in princípio,

et nunc, et sem - per, et in sáe - cu - la sae - cu - ló - rum. A - men.

Adsperges me is repeated by the choir as far at the Psalm.

℣. Ostende etc. tuam. ℟. Et salutáre tuum da no - bis.
℣. Dómine etc. meam. ℟. Et clamor meus ad te vé - niat. ℟. Et cum spíritu tu - o. ℟. A - men.

2) At Paschal time, namely, from Easterday till Pentecost, inclusive.

Vidi aquam.

J. S.

P. Piel.

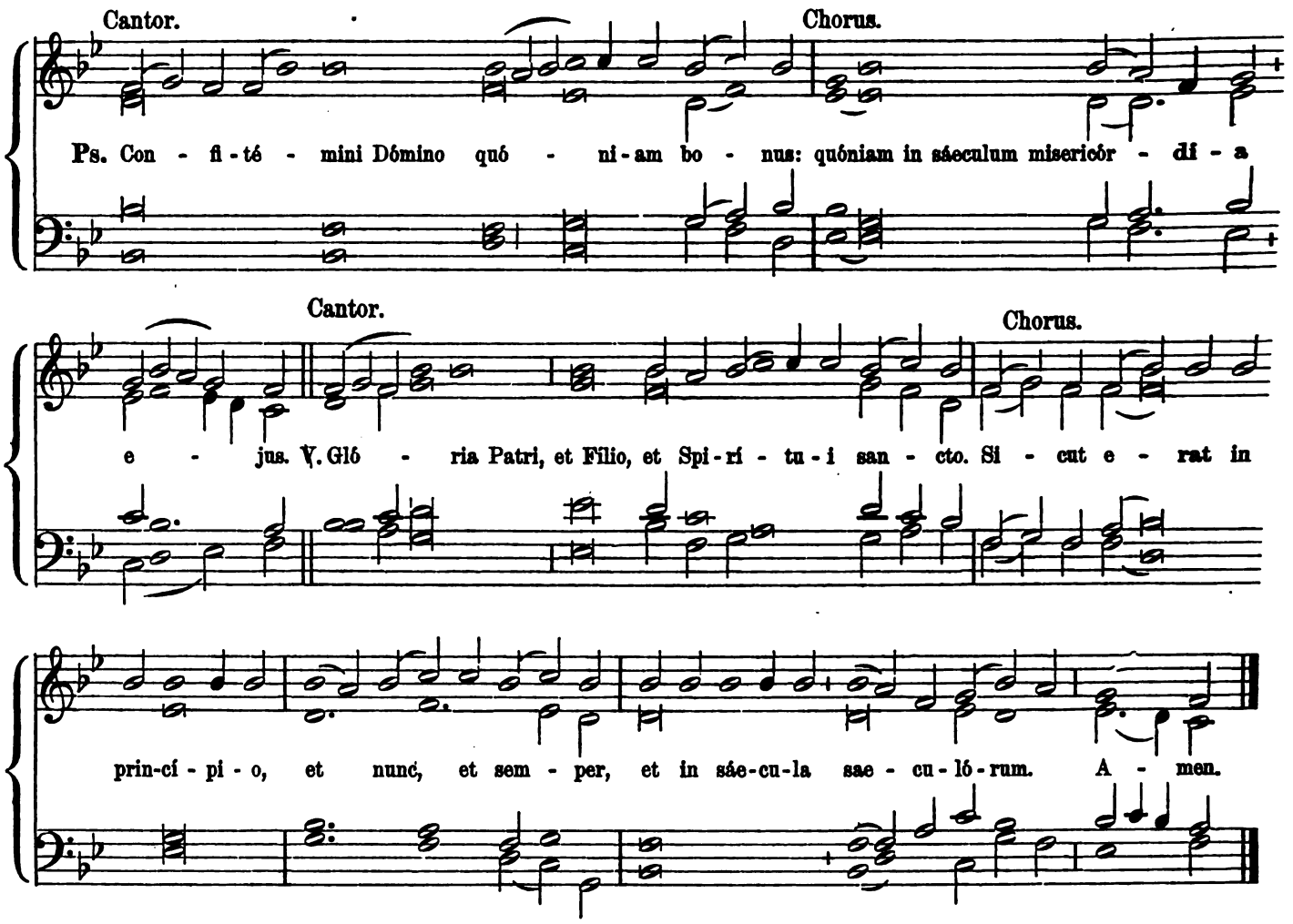
Intonation. Chorus.

Vi - di a - quam e - gre - di - én - tem de tem - plo, a lá - te - re

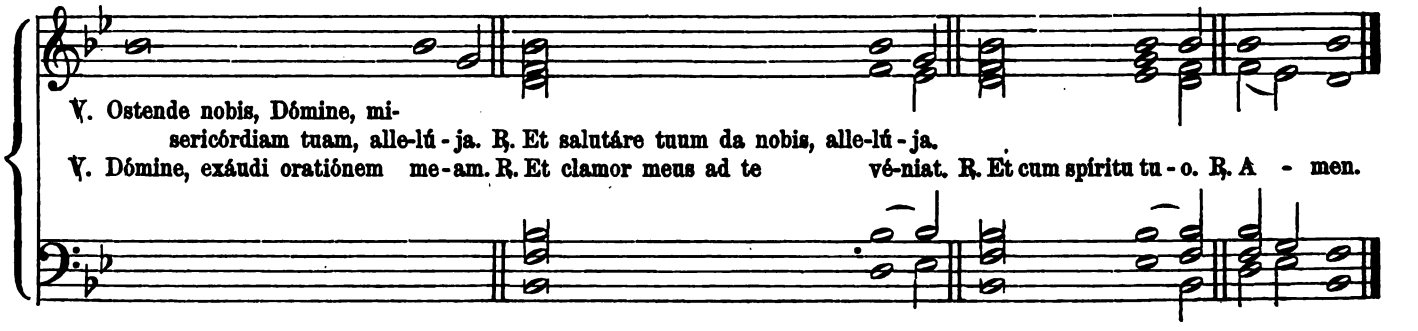
dex - tro, al - le - lú - ja; et om - nes ad quos per - vé - nit

a - qua i - - - sta sal - vi fa - cti sunt,

et di - cent, al - le - lú - ja, al - le - - lú - ja.

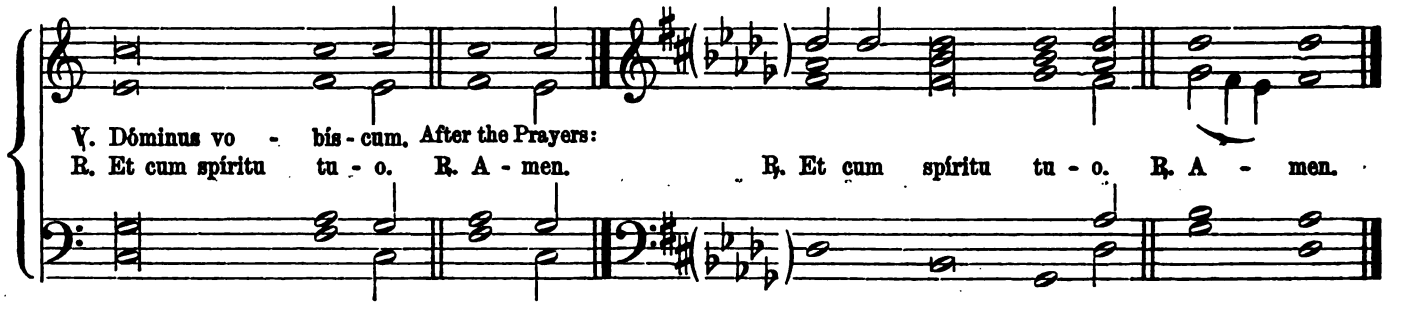


Vidi aquam is repeated by the choir as far at the Psalm.



II. The Manner of Responding at High Mass on Sundays and Feasts, both Double and Semidouble.

1. At the Prayers or Collects.



℟. Et cum spíritu tu - o. ℟. A - men. ℟. Et cum spíritu tu - o. ℟. A - men.

r l r

2. At the Gospel.

℣. Sequéntia etc. secúndum Matthæum.
℟. Glória ti - bi, Dómine. ℟. Glória ti - bi, Dómine. ℟. Glória ti - bi, Dó - mine.

r l

℟. Glória ti - bi, Dómi - ne.

r

3. At the Preface.

℣. Per ó - mni - a etc. ℟. A - men. ℣. Dóminus etc. ℟. Et cum spí - ri - tu tu - o. ℣. Sursum etc.

r

℟. Ha - bé - mus ad Dó - mi-num. ℣. Grátias etc. ℟. Dig - num et ju - stum est.

r l r l

℟. A - men. ℟. Et cum spí - ri - tu tu - o. ℟. Ha - bé - mus ad Dó - mi - num.

℟. Dig - num et ju - stum est. ℟. A - men. ℟. Et cum spí - ri - tu tu - o.

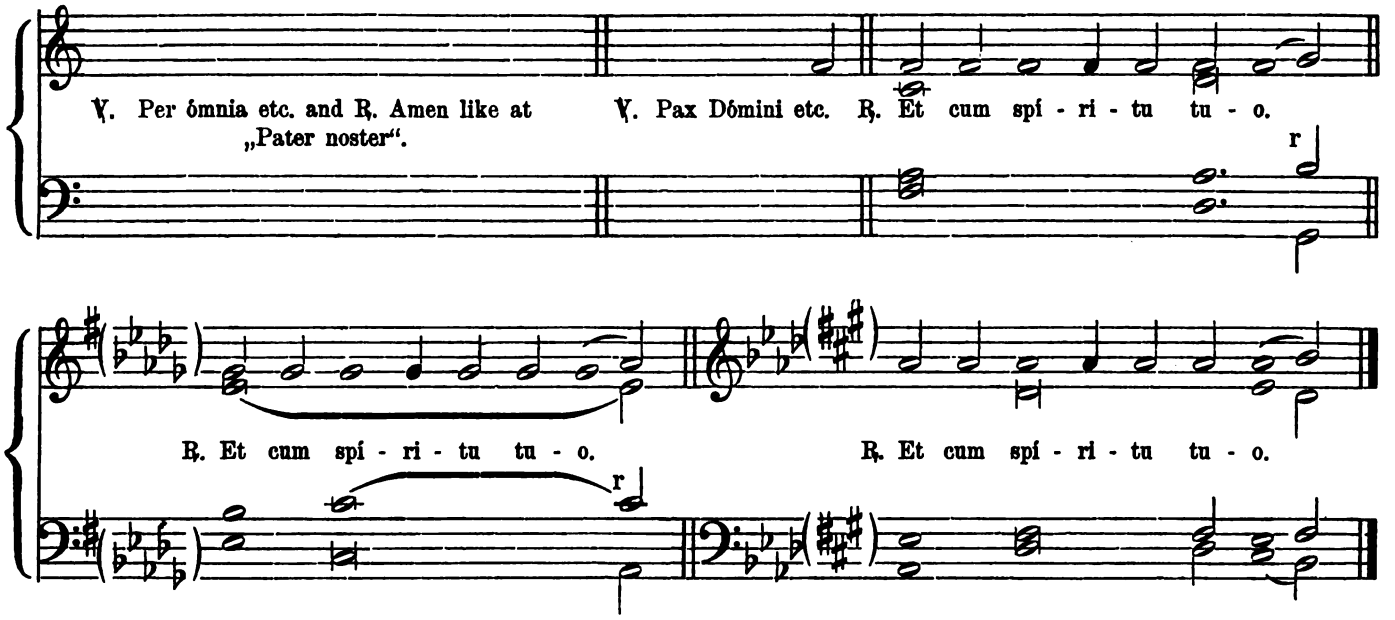
℟. Ha - bé - mus ad Dó - mi - num. ℟. Dig - num et ju - stum est.

4. At the Pater noster.

℣. Per ómnia etc. ℟. A - men. ℣. Et ne nos etc. ℟. Sed lí - be - ra nos a ma - lo. ℟. A - men.

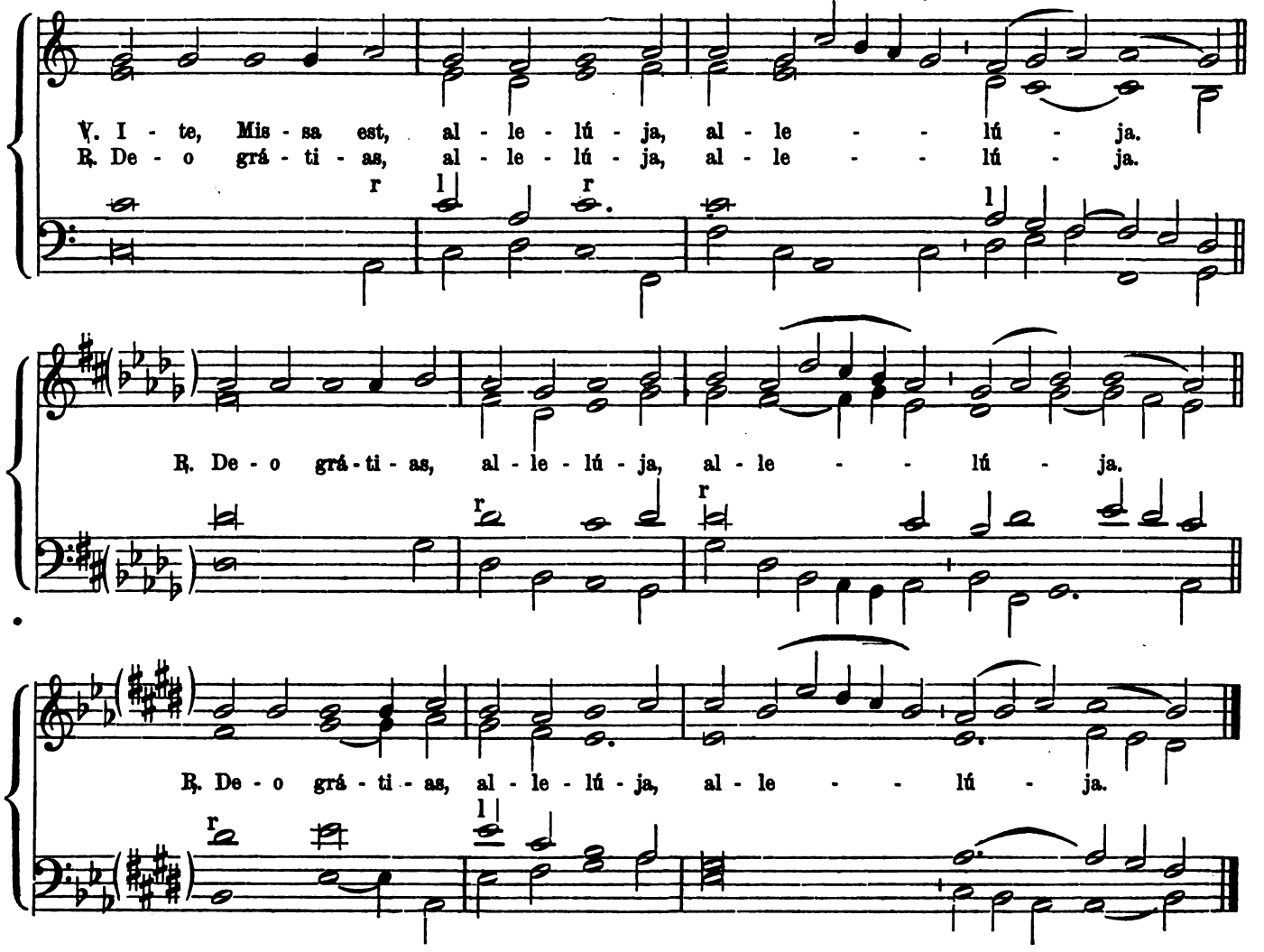
℟. Sed lí - be - ra nos a ma - lo. ℟. A - men. ℟. Sed lí - be - ra nos a ma - lo.

5. At the Pax Domini.



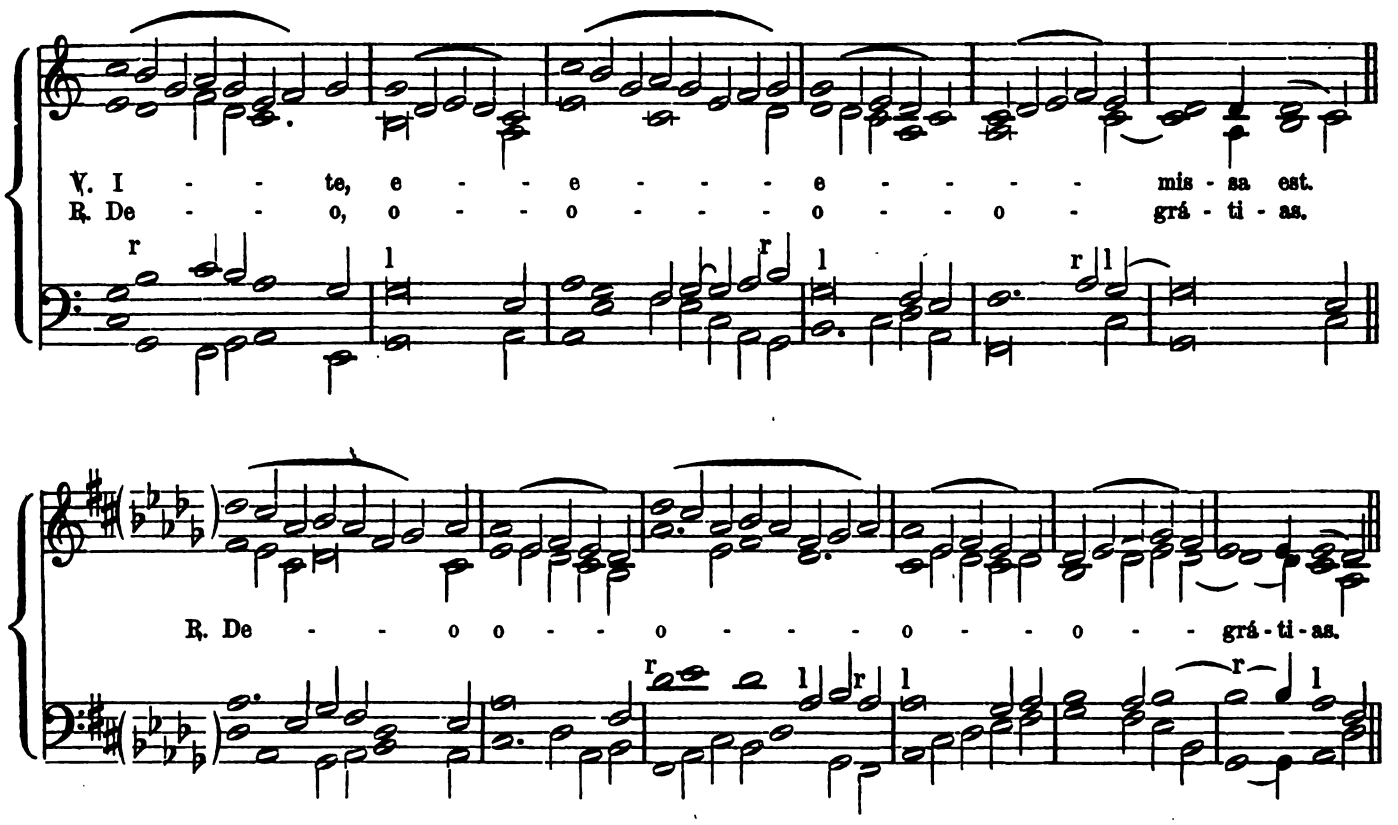
6. At the Ite Missa est, or Benedicamus.

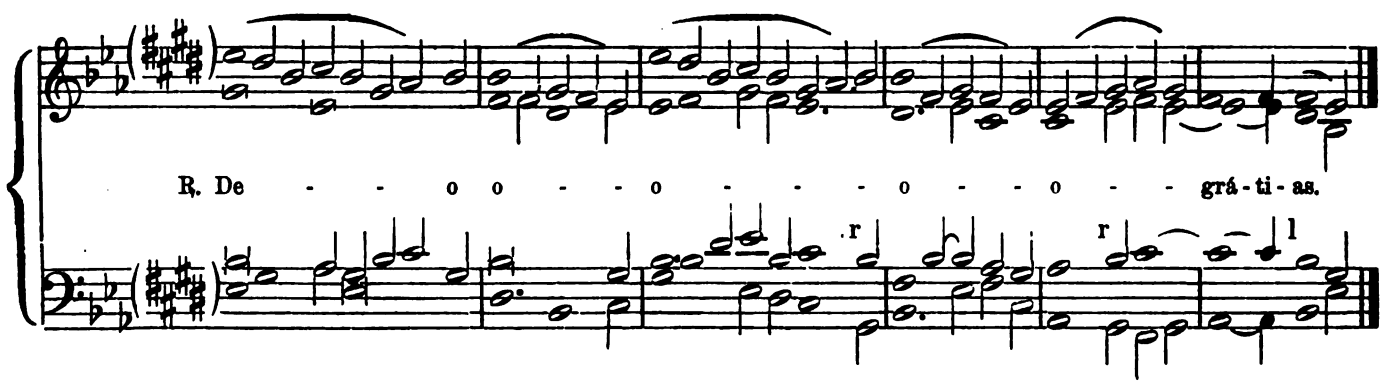
1) From Holy Saturday till Saturday in Albis.



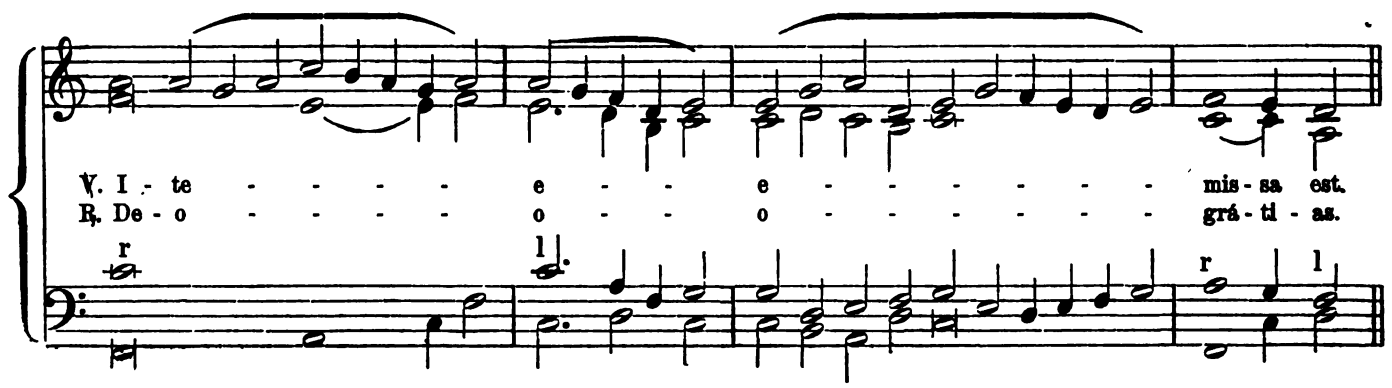
2) On Solemn Feasts.

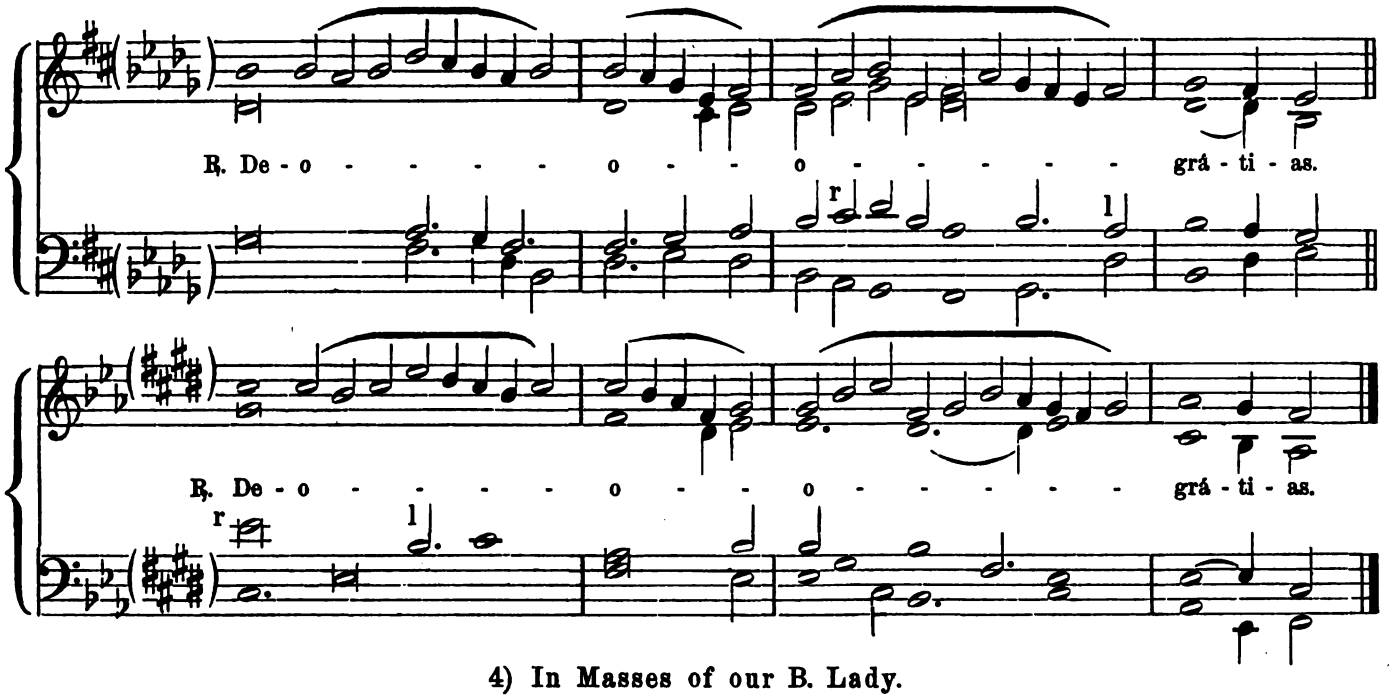
Exceptions are noted at No. 4.





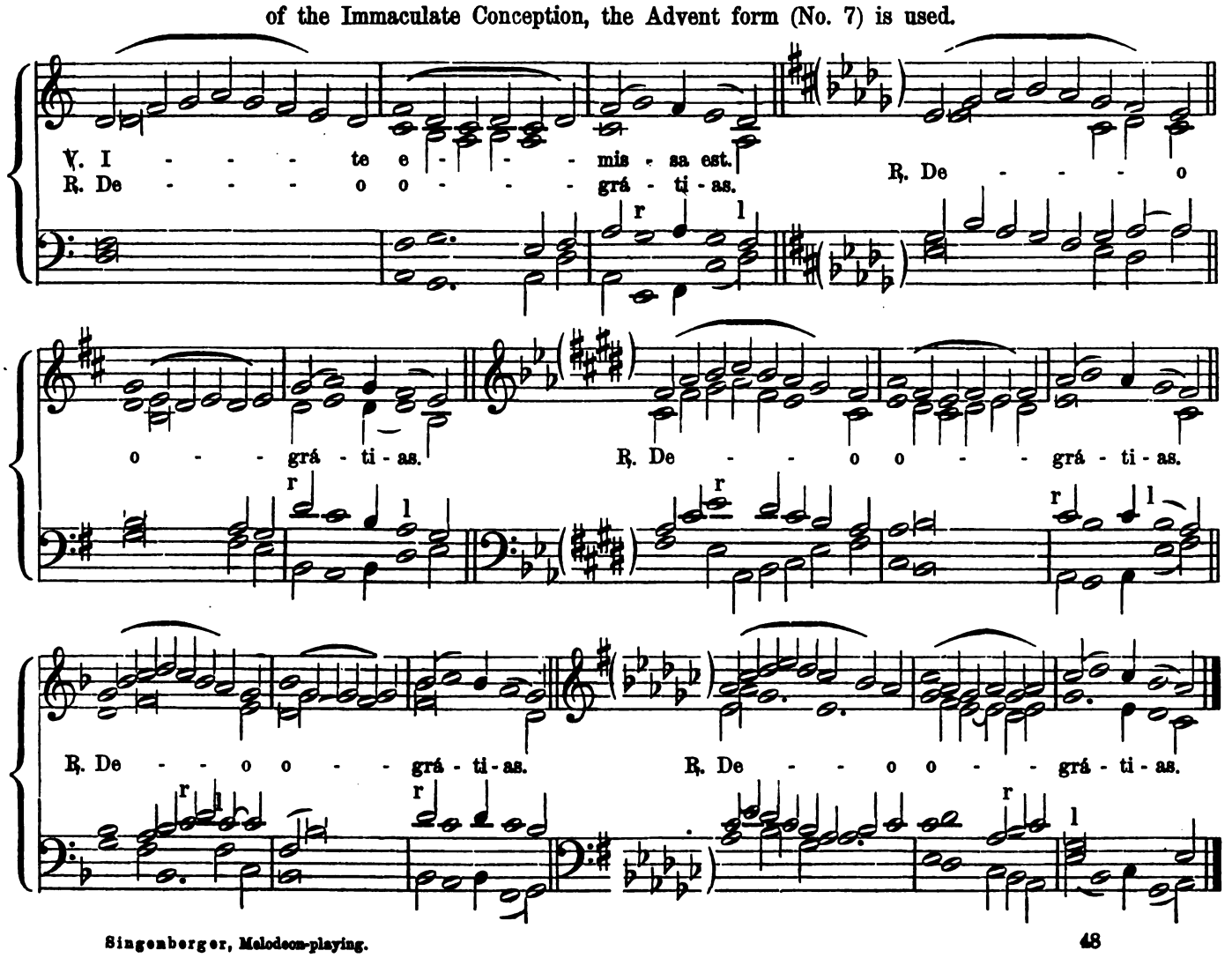
3) On double Feasts.



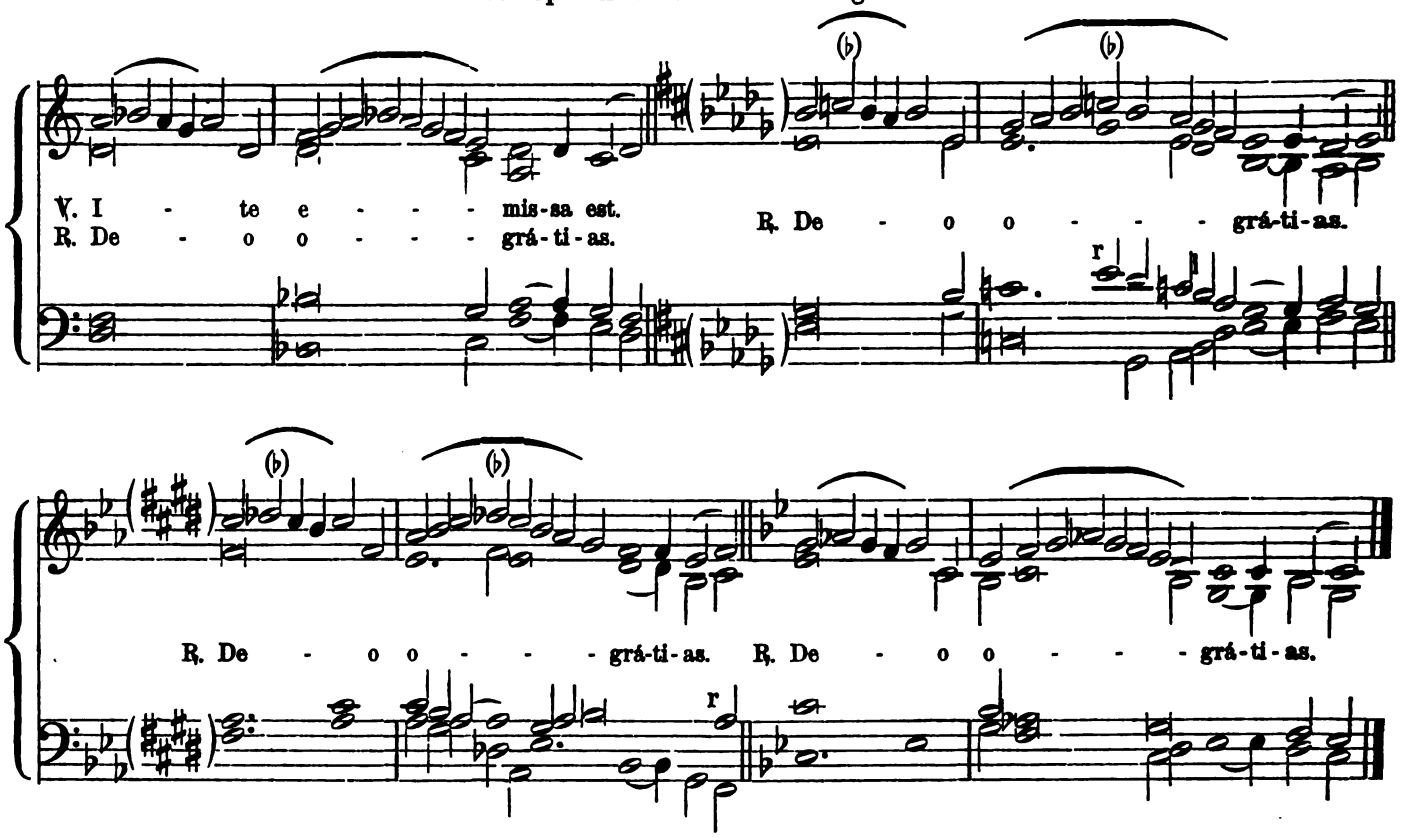


4) In Masses of our B. Lady.

That is in all Masses in which the Preface of the Nativity or of the B. V. Mary is used, e. g. Christmass-Day and the Octave, the Feast of the Holy Name, Corpus Christi, and the Octave; but on the Sunday in the Octave of the Immaculate Conception, the Advent form (No. 7) is used.

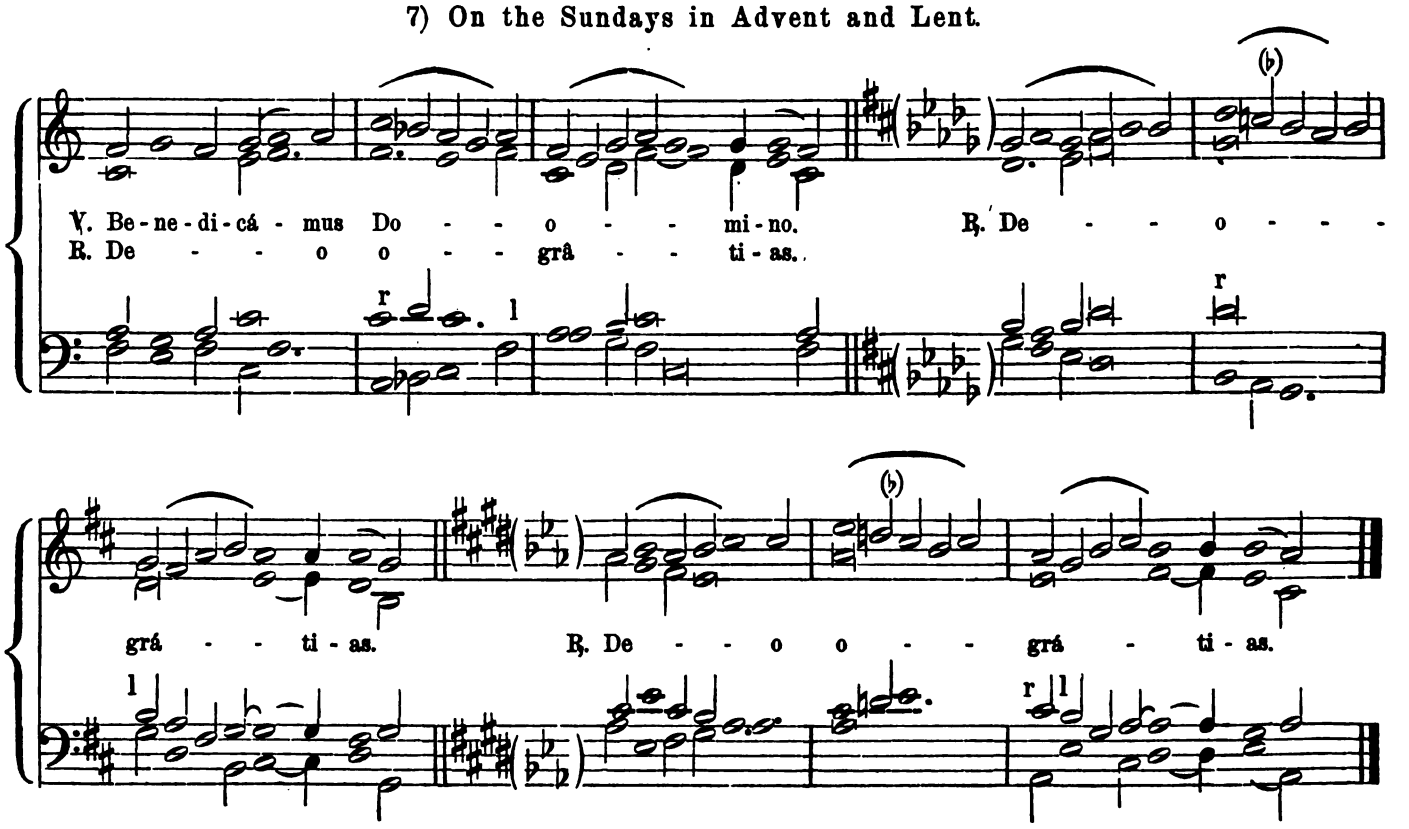


5) On Sundays throughout the year, Semi-double Feasts, and in Octaves, except those of the B. Virgin.



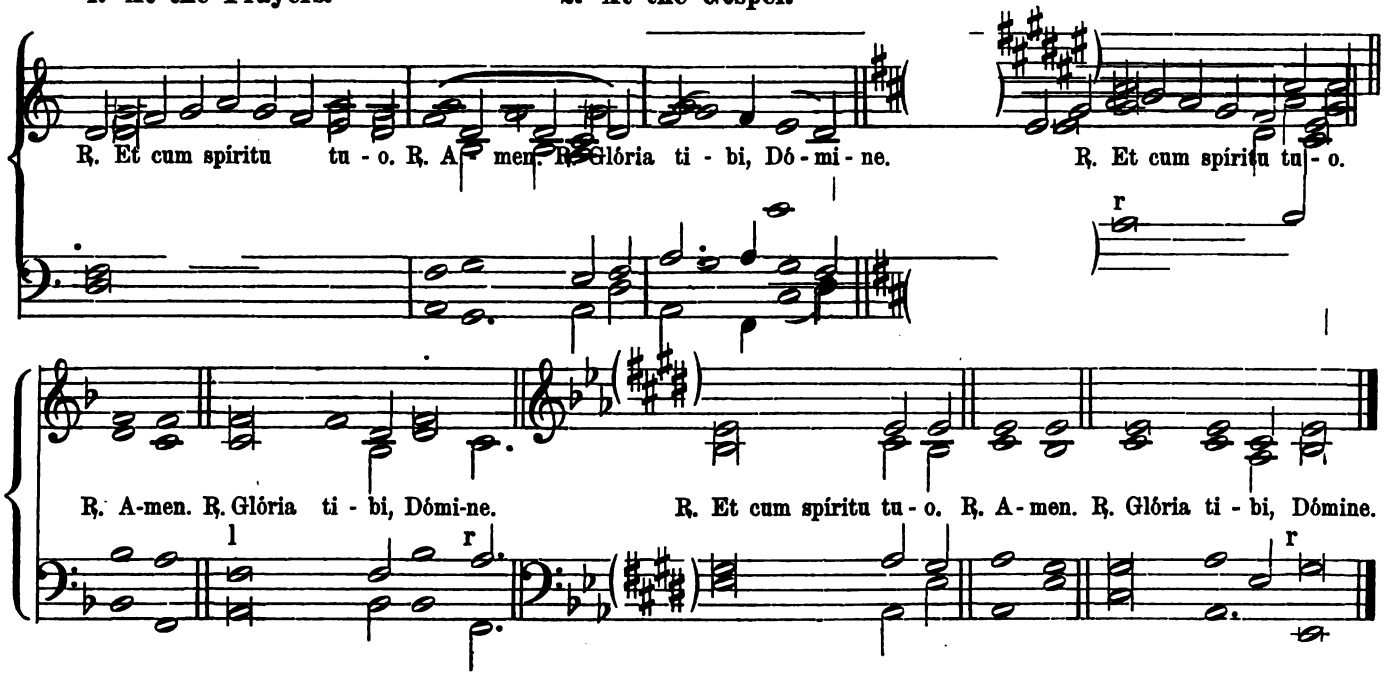
6) On the Sundays called Septuagesima, Sexagesima and Quinquagesima.

7) On the Sundays in Advent and Lent.

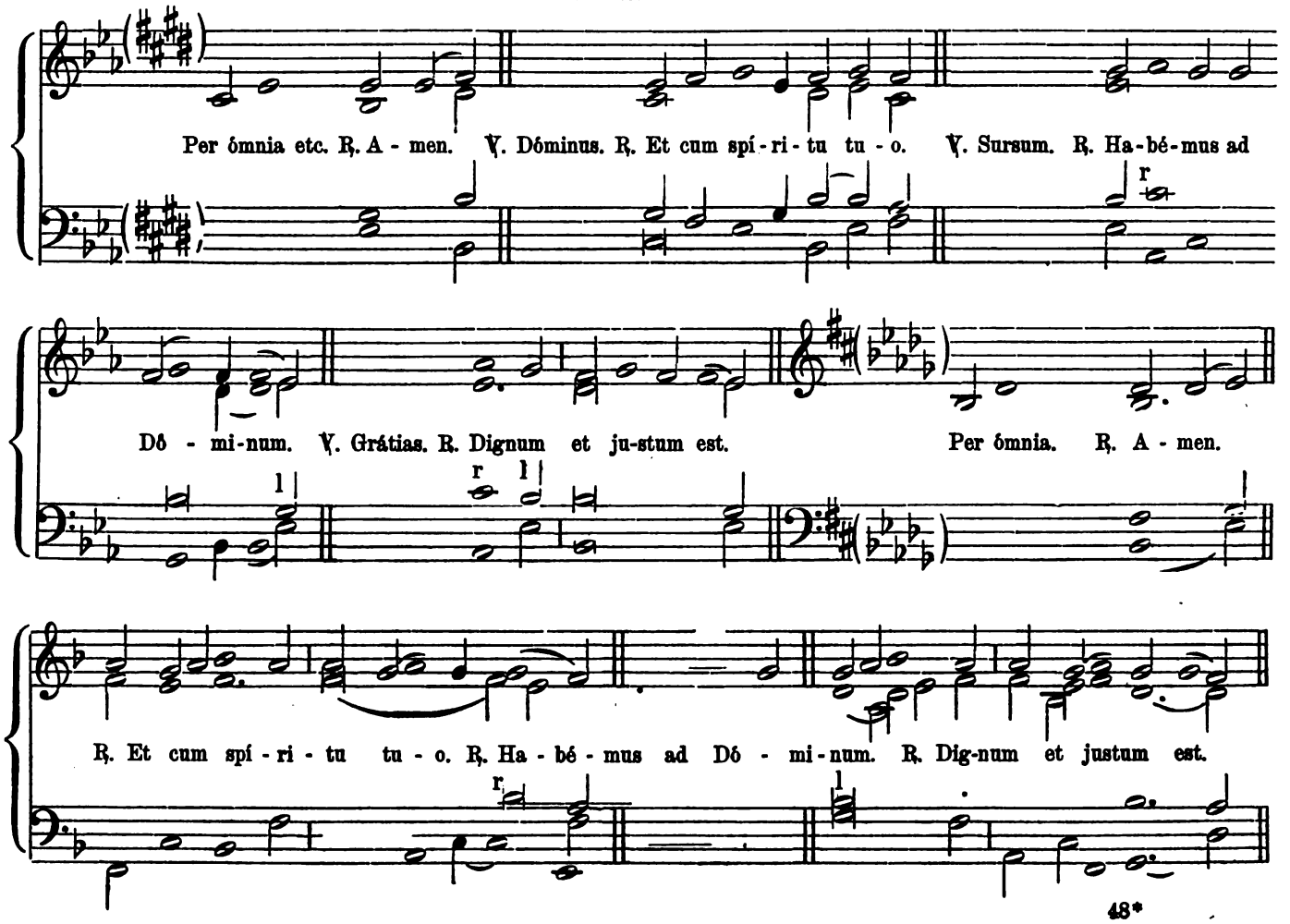


III. The Manner of Responding at High Mass on Simple Feasts, Week-days and at Masses for the Dead.

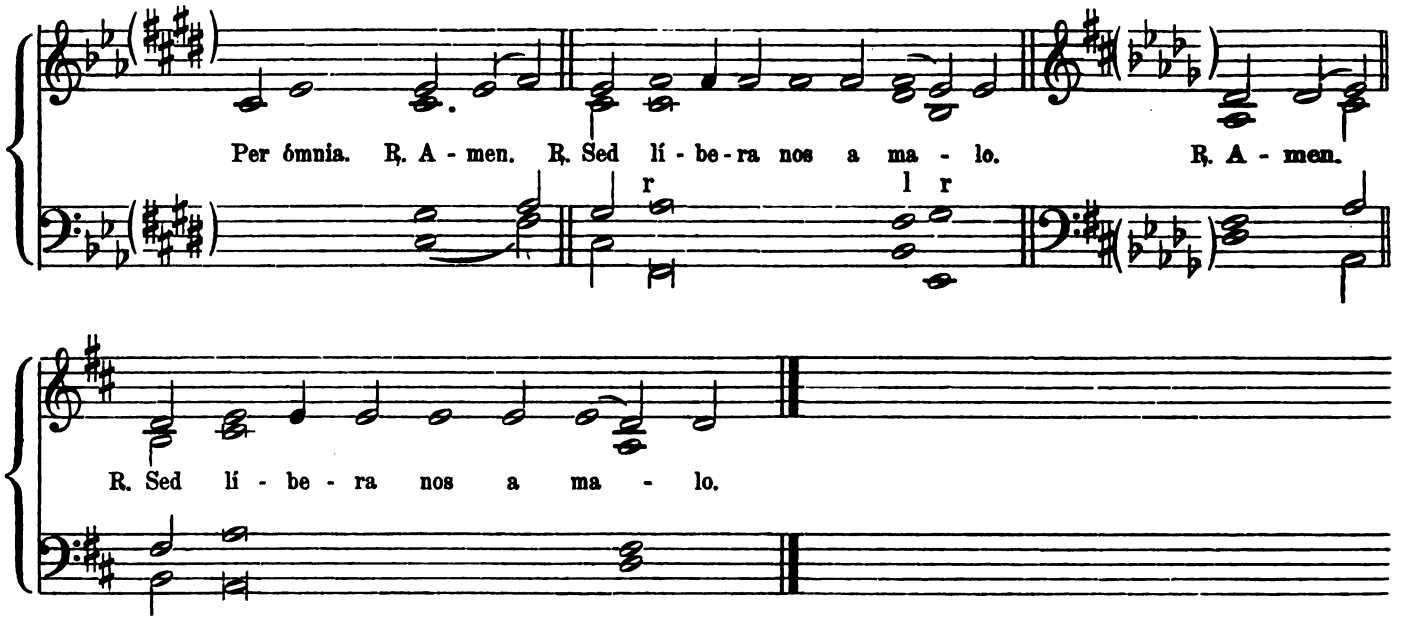
1. At the Prayers. **2. At the Gospel.**



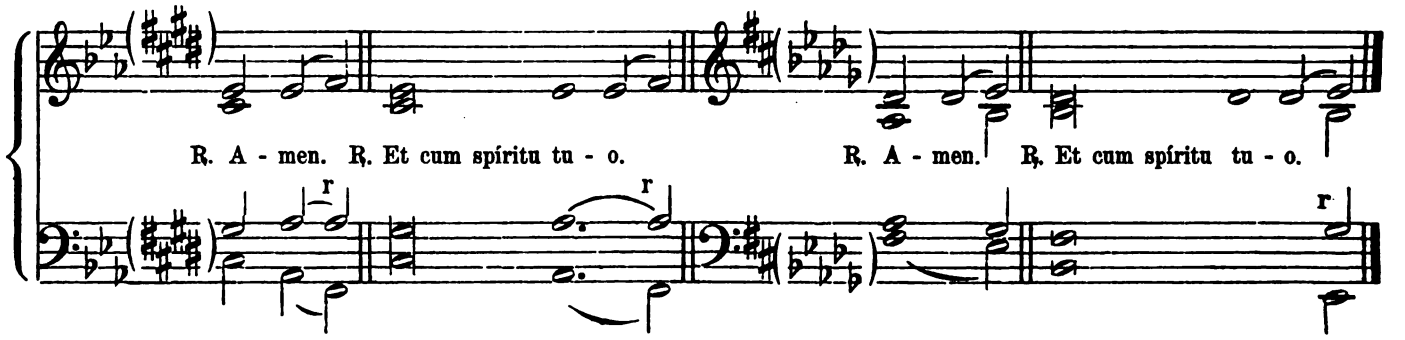
3. At the Preface.



4. At the Pater noster.

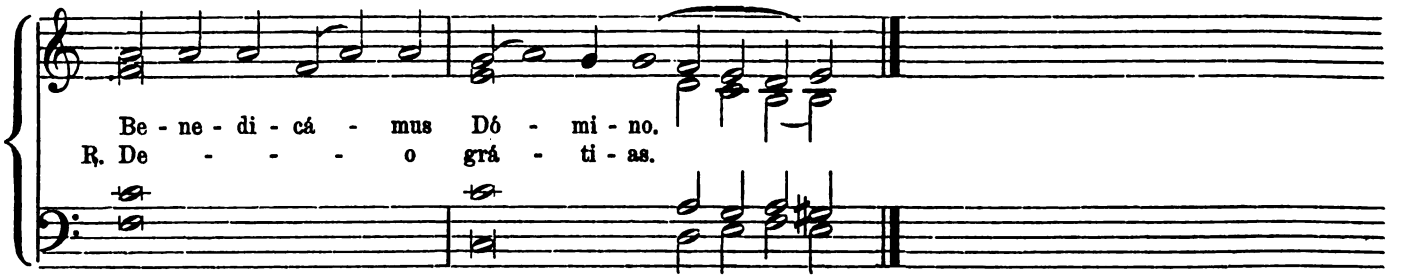


5. At the Pax Domini.

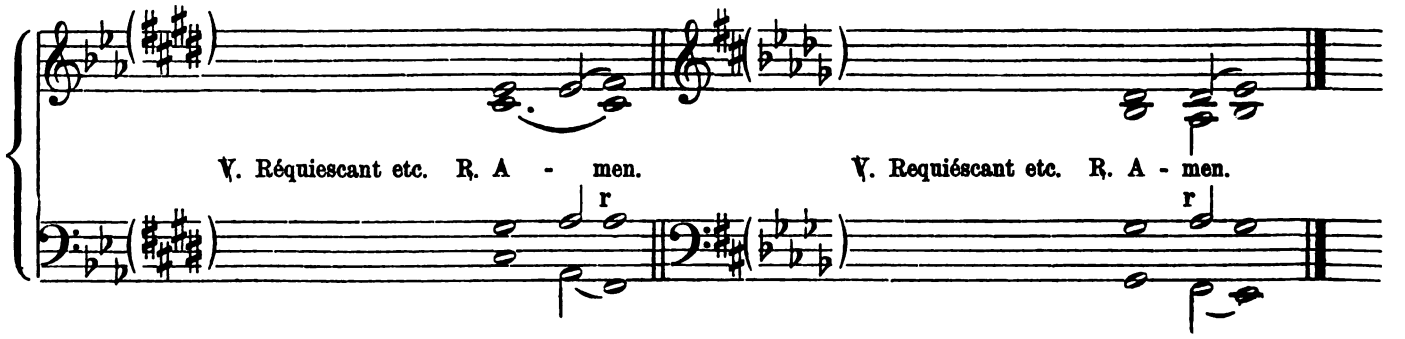


7. At the Benedicamus,

on Week-days, except in Advent or Lent.



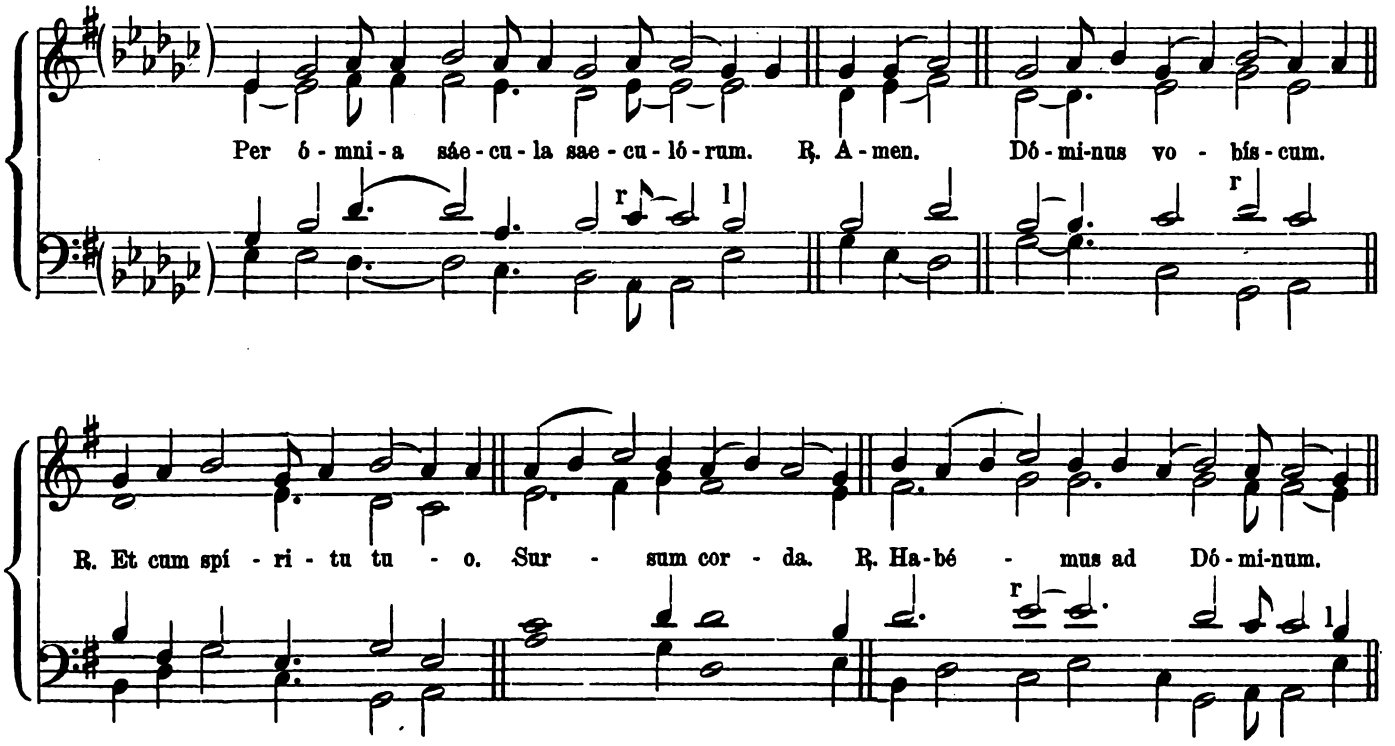
7. In Masses for the Dead.



IV. All the Prefaces and the Pater noster in tono solemni.

1. De Nativitate.

From Christmas to Epiphany (except the Octave Day of St. John the Evangelist), on the Purification, on Corpus Christi, and during its Octave (if no Festival occur having a proper Preface), on the Feast of the Transfiguration and of the Holy Name.



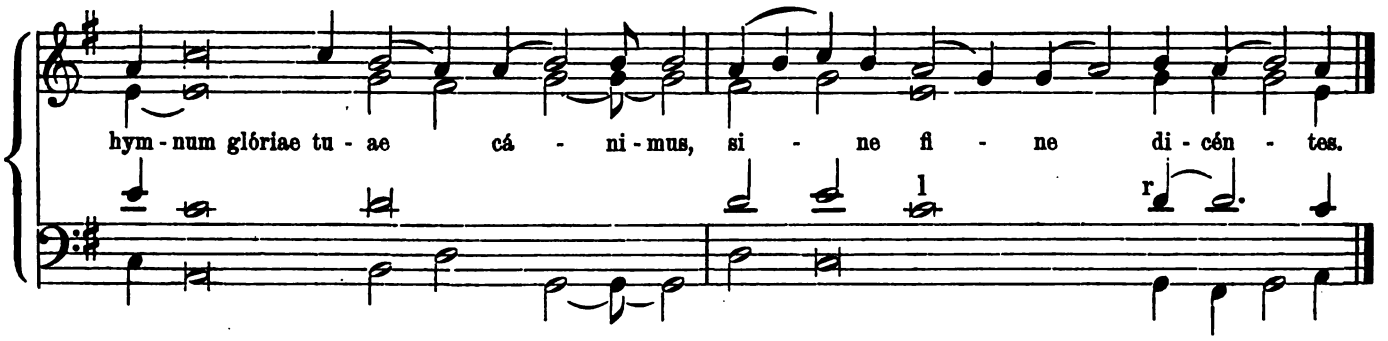
et ubí-que grá-ti-as á - ge-re, Dó-mine sancte, Pater omnípotens ae-tér-ne De - us.

Quia per incarnáti Ver-bi my - sté - ri-um, no-va mentis nostrae óculis lux tu-ae cla-ri-

tá - tis in-fúl - sit: ut dum visibiliter De-um co - gnó - sci-mus, per hunc in in-vi-si-bí-li-um

a-mó-rem ra - pi-á - mur. Et í - de-o cum An-ge-lis et Arch - án - ge-lis,

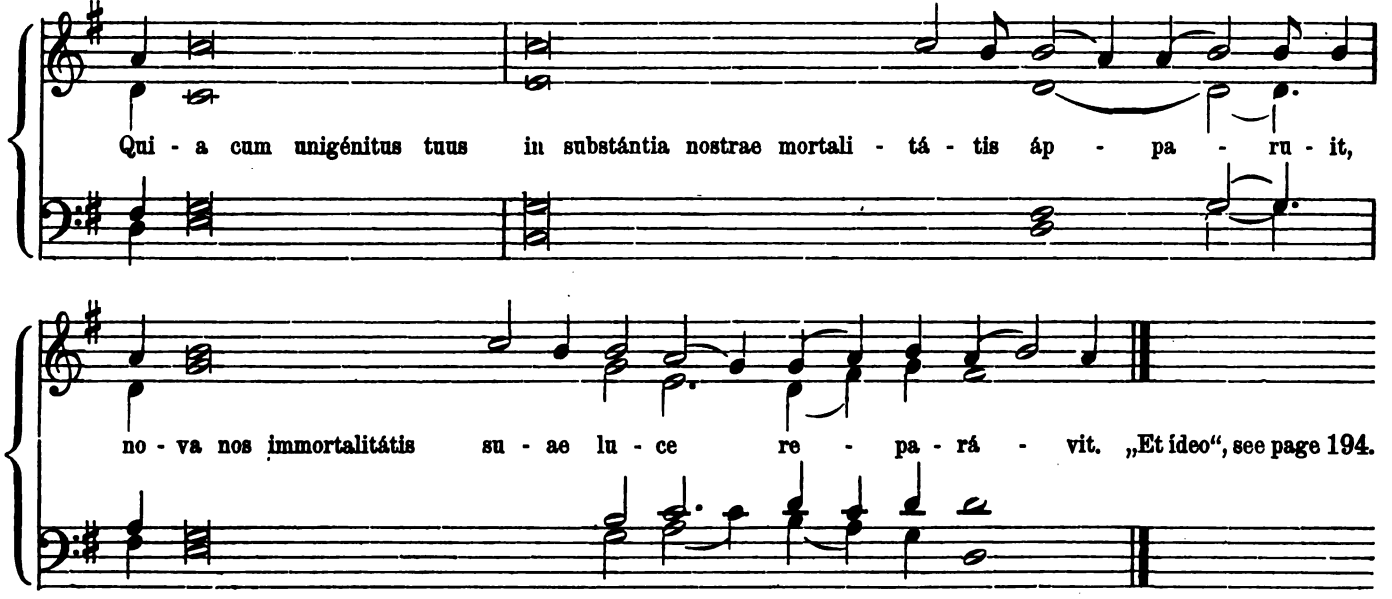
cum Thronis et Do-mi-na-ti - ó - ni-bus, cumque omni milítia coe-lé-stis ex - ér - ci-tus,



2. De Epiphania.

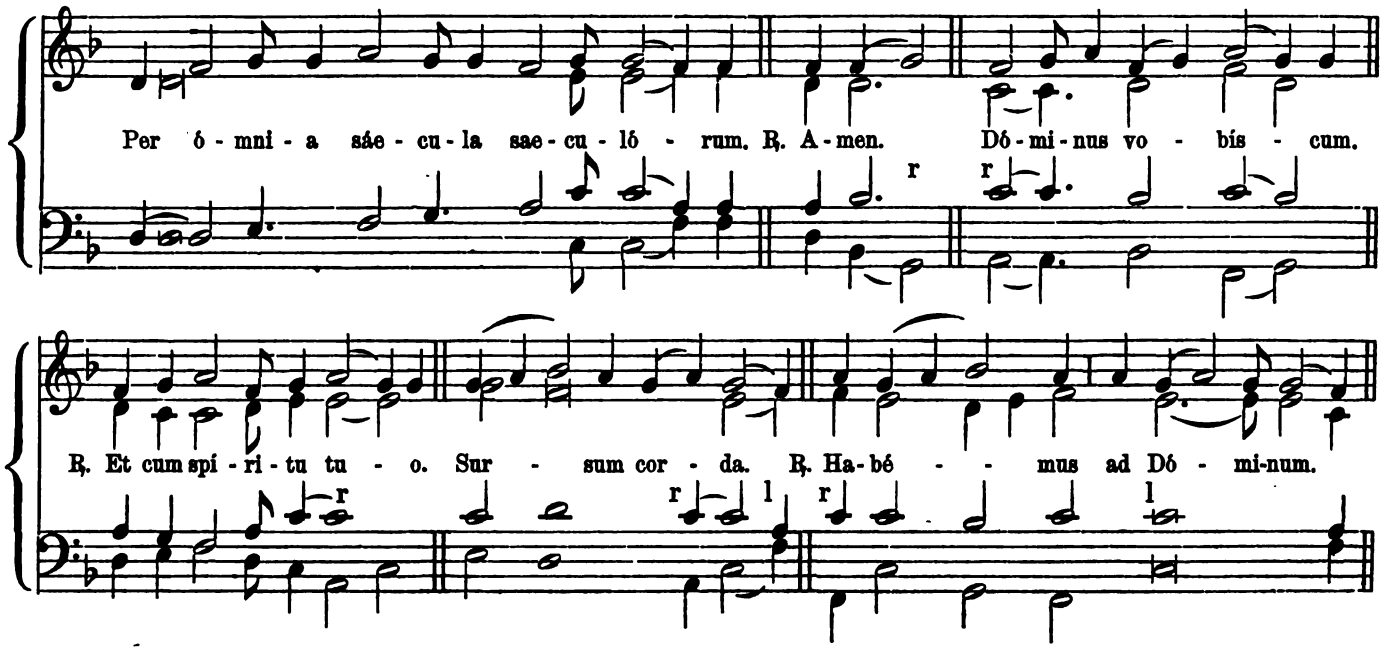
On the Feast of the Epiphany and during the Octave.

„Per ómnia etc. Vere dignum . . . . . Pater omnípotens aetérne Deus", see page 193.



3. In Quadragesima.

From the 1st Sunday of Lent, to Passion-Sunday, on all Feasts (duplex and semiduplex), which have no proper Preface.



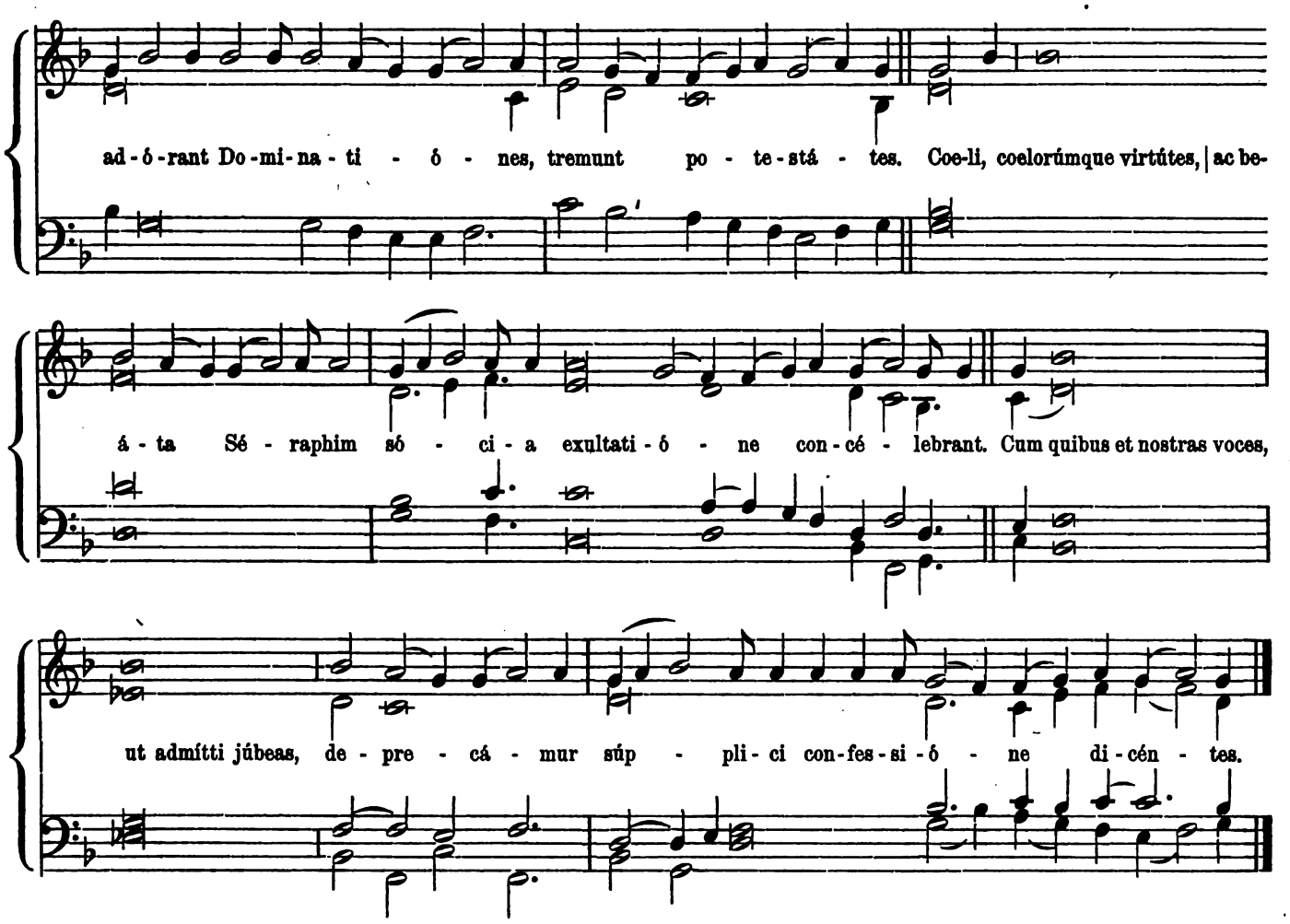
Grá - ti - as a - gá - mus Dó - mi - no De - o no - stro. R. Di - gnum et ju - stum est.

Ve - re dignum et justum est aequum et sa - lu - tá - re nos tibi semper, et ubíque grá - ti - as

á - ge - re, Dómine sancte, Pater omnípotens, ae - tér - ne De - us. Qui corporáli jejúnio

ví - ti - a cóm - pri - mis, men - tem é - le - vas, vir - tú - tem lar - gí - ris, et práe - mi - a:

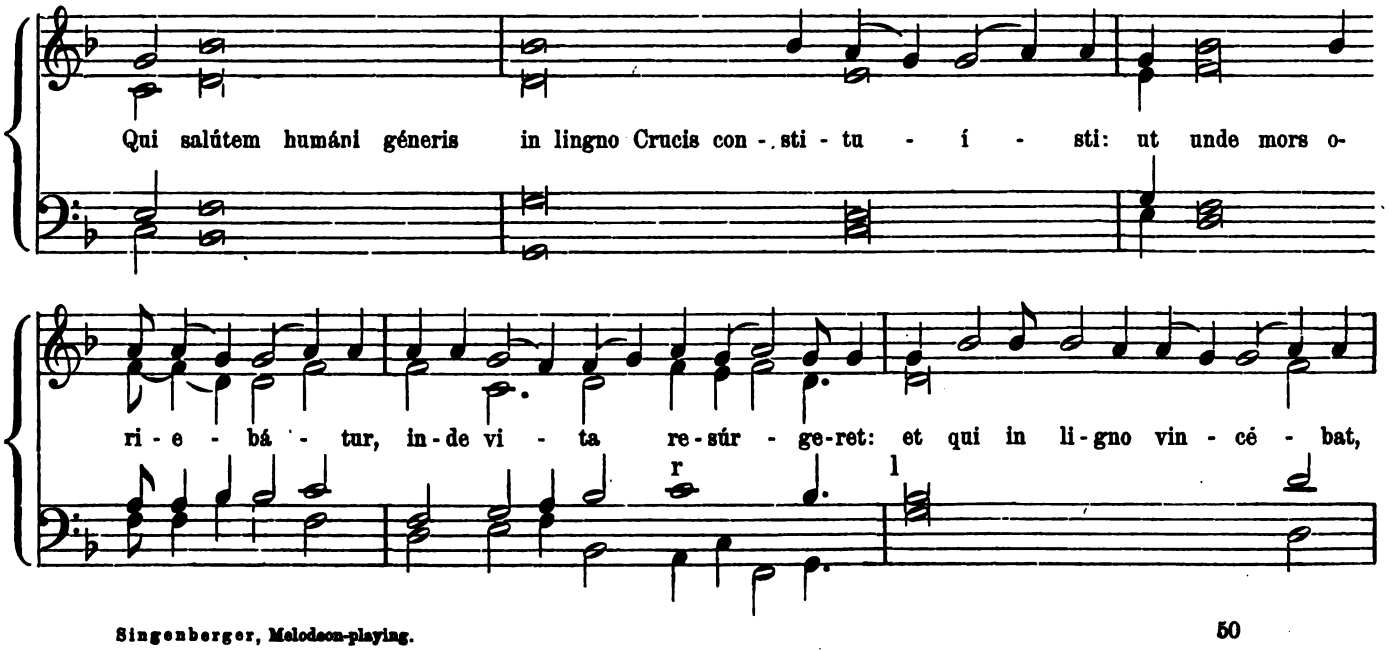
Per Chri - stum Dó - ni - num no - strum. Per quem majestátem tuam laudant An - ge - li,

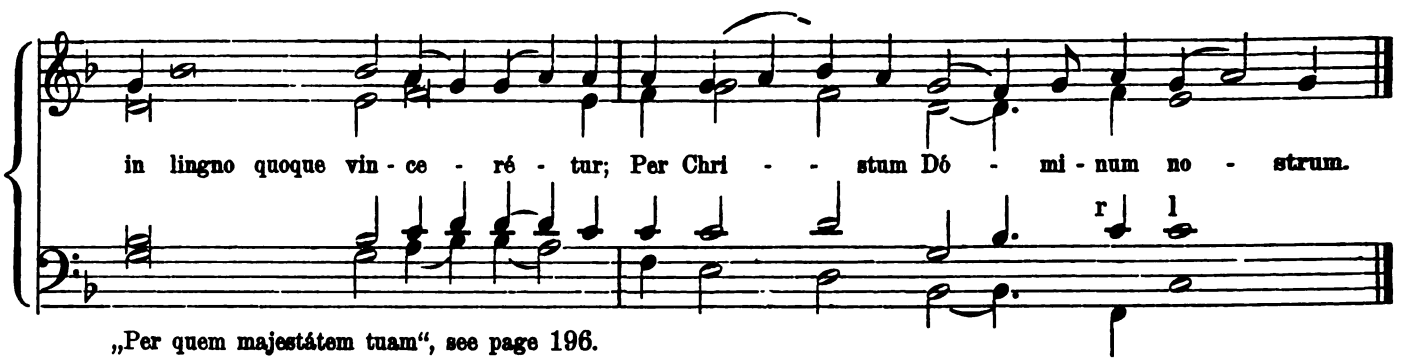


4. De Cruce.

On Passion and Palm-Sunday, on Holy Thursday, and on all Feasts (duplex and semiduplex) not having a special Preface, which may be celebrated during this time; also on the Feasts of the Holy Cross, of the Sacred Heart, and of the Precious Blood.

„Per ómnia etc. Vere dignum . . . . . aetérne Deus", see page 195 and 196.



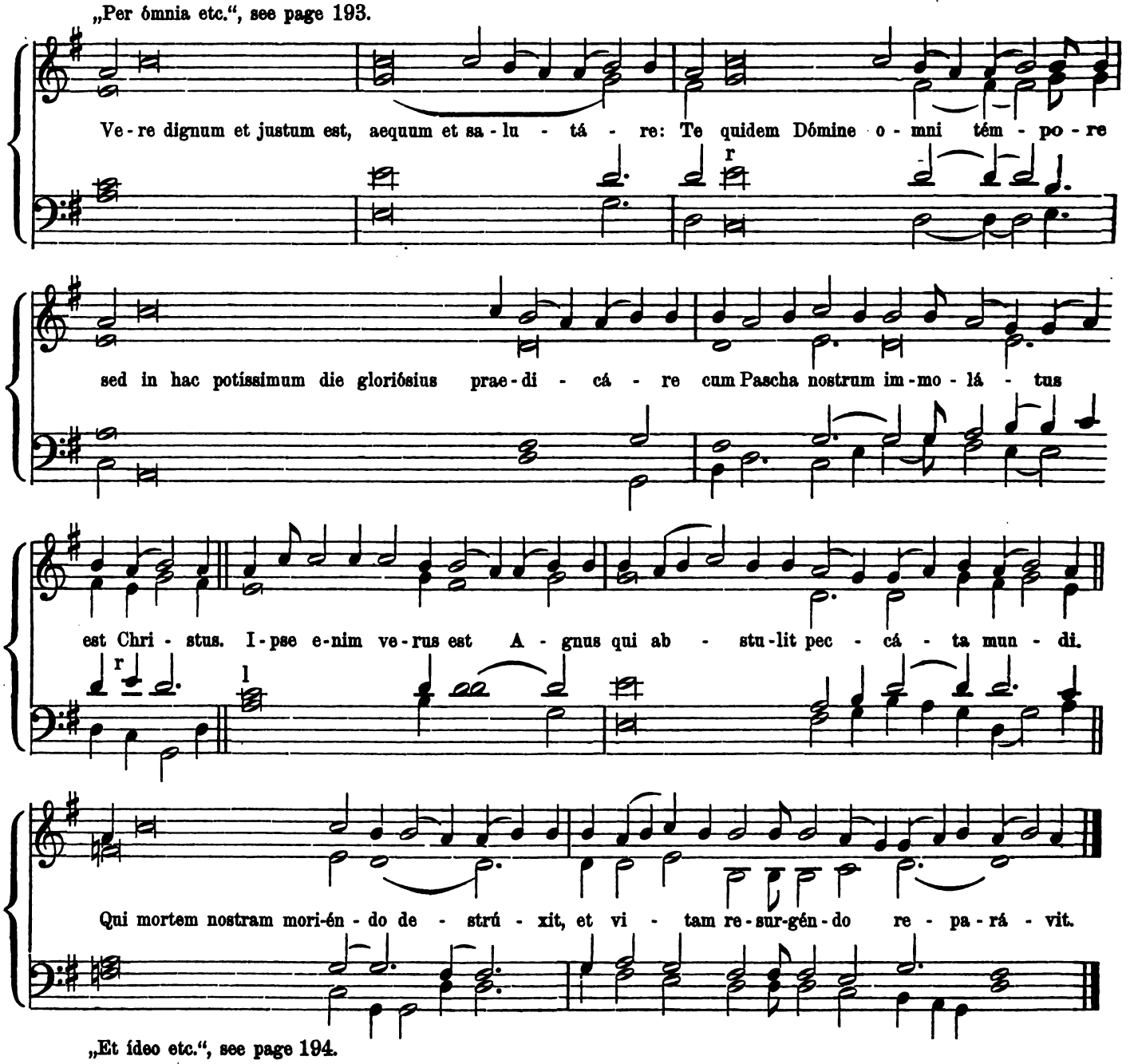


„Per quem majestátem tuam", see page 196.

5. In Die Paschae.

From Easter Saturday to Saturday in albis, on Sundays till Ascension, and on all Feasts (duplex and semi-duplex) during this time, not having a proper Preface.

„Per ómnia etc.", see page 193.

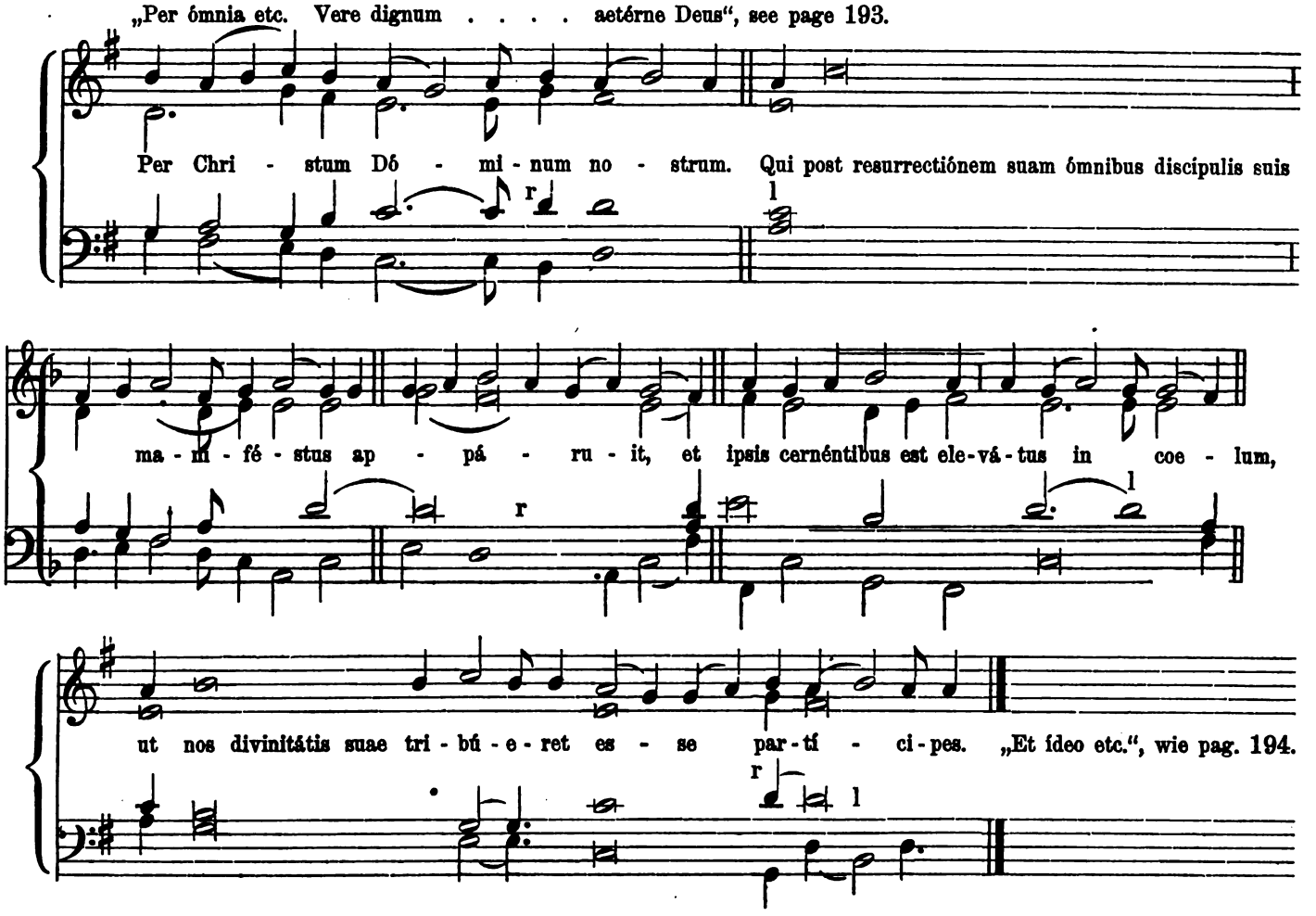


„Et ídeo etc.", see page 194.

6. De Ascensione.

From Ascension Thursday to the Vigil of Pentecost (exclusive) and on all intervening Feasts, not having a special Preface.

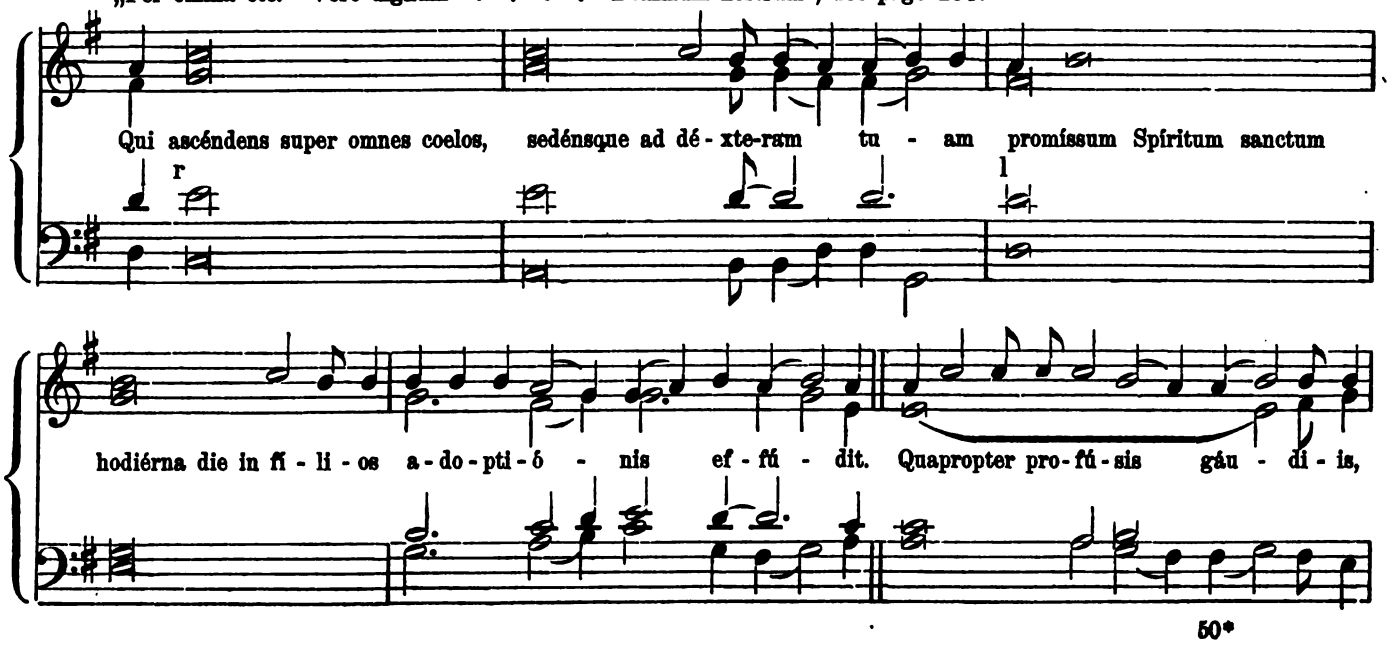
„Per ómnia etc. Vere dignum . . . . aetérne Deus", see page 193.

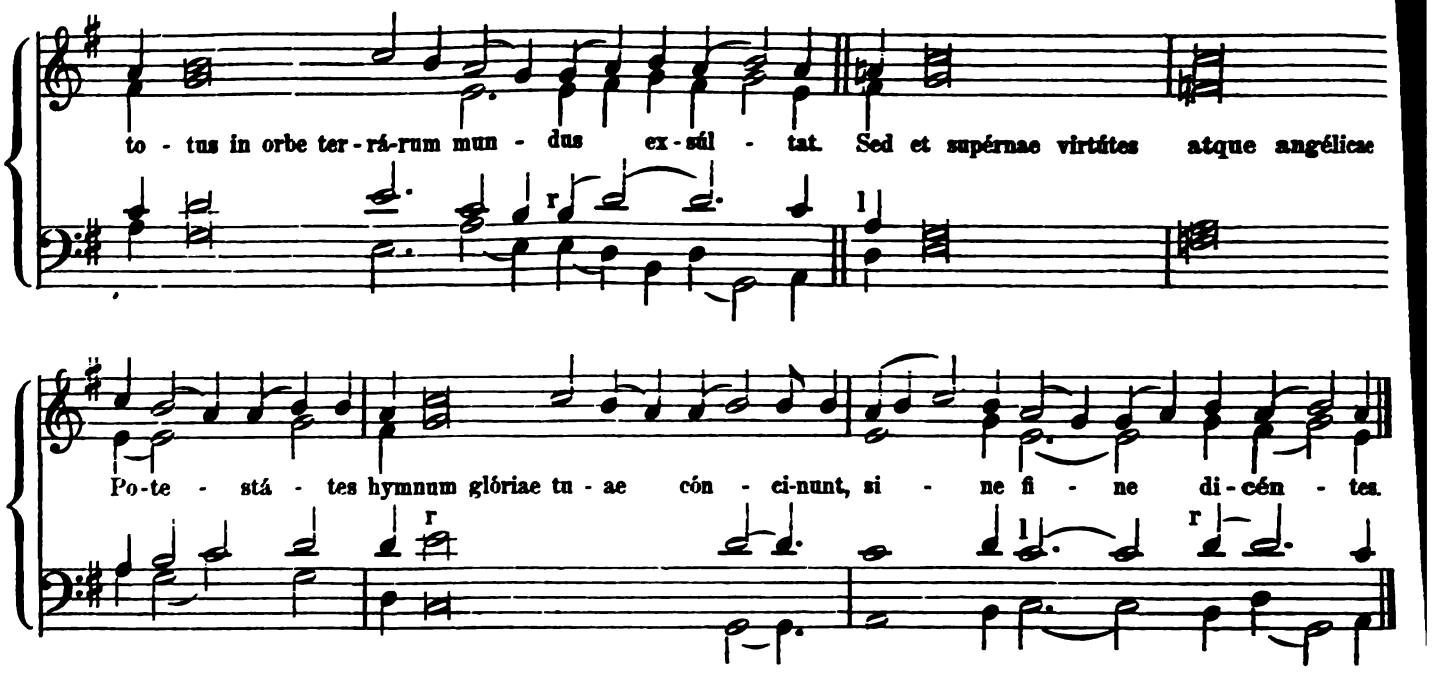


7. De Pentecoste.

From the Vigil of Pentecost to the following Saturday (inclusive).

„Per ómnia etc. Vere dignum . . . . Dóminum nostrum", see page 199.

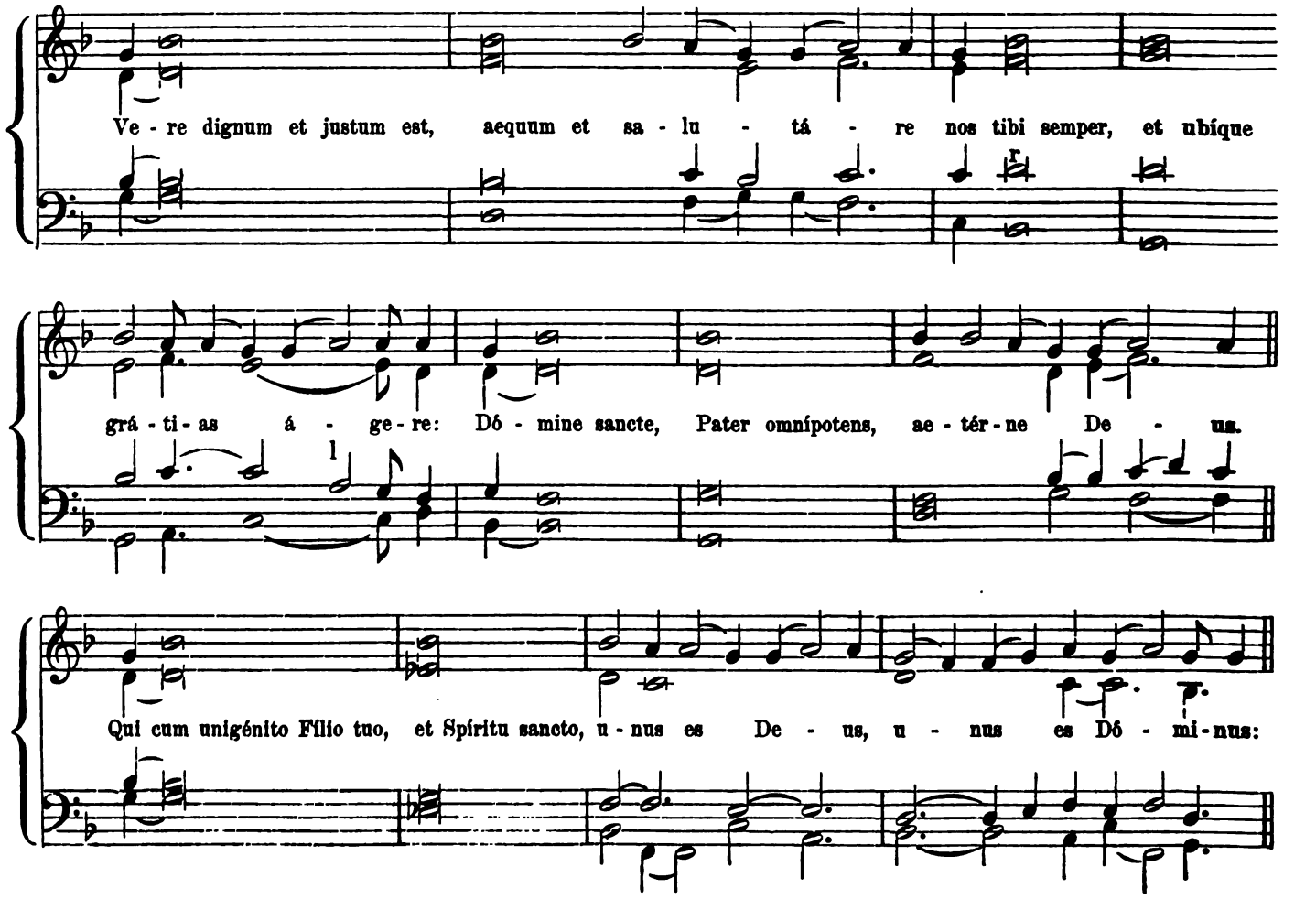




8. De SS. Trinitate.

On Trinity Sunday, and on all Sundays throughout the year not having a special Preface.

„Per ómnia etc.", see page 195.



non in unius singulari-tá - te per - só - nae, sed in u - ni us Tri - ni-tá - te sub-stán - ti - ae.

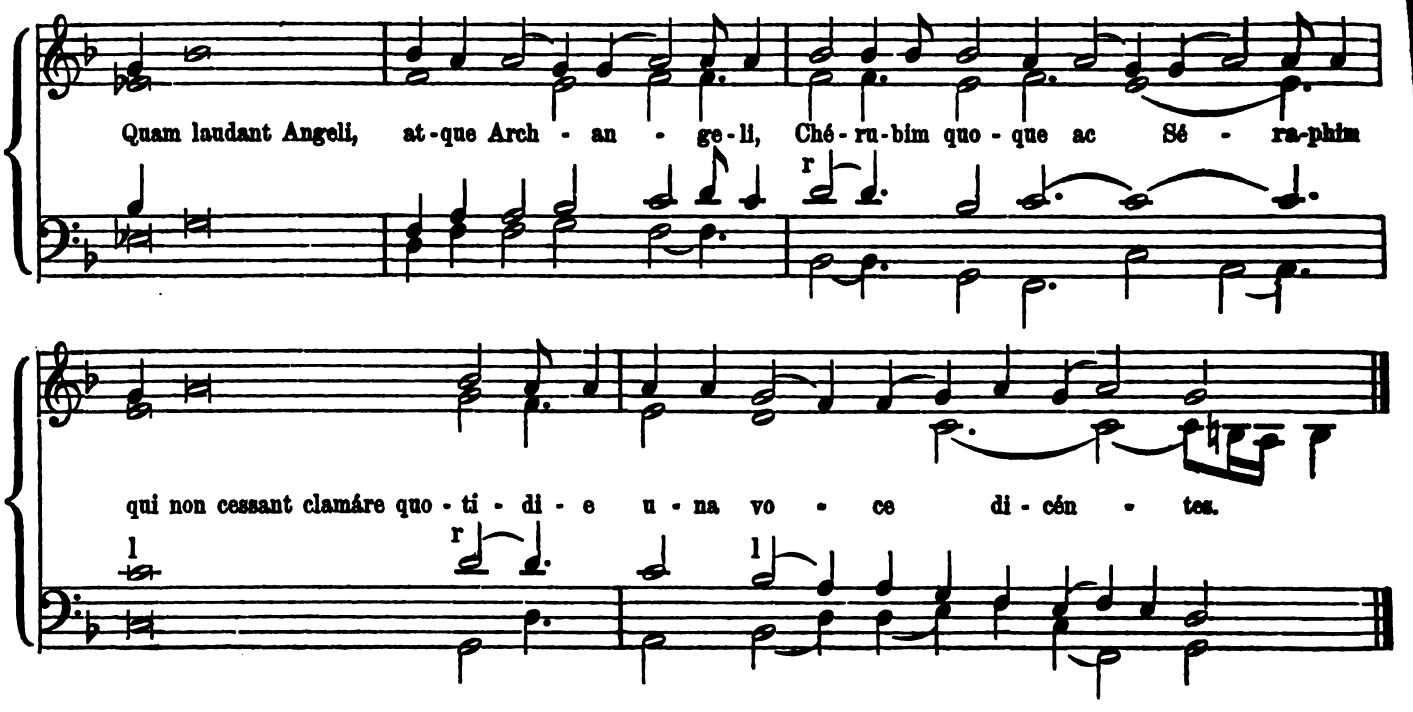
Quod enim de tua glória re - ve-lán - te te, cré - di-mus, hoc de Fi - li - o tu - o,

Cantus firmus.

hoc de Spí - ri - tu san - cto, si - ne dif - fe - rén - ti - a dis - cre - ti - ó - nis sén - ti - mus

Ut in confessióne verae sempiternáeque De - i - tá - tis et in per-só - nis pro - prí - e - tas

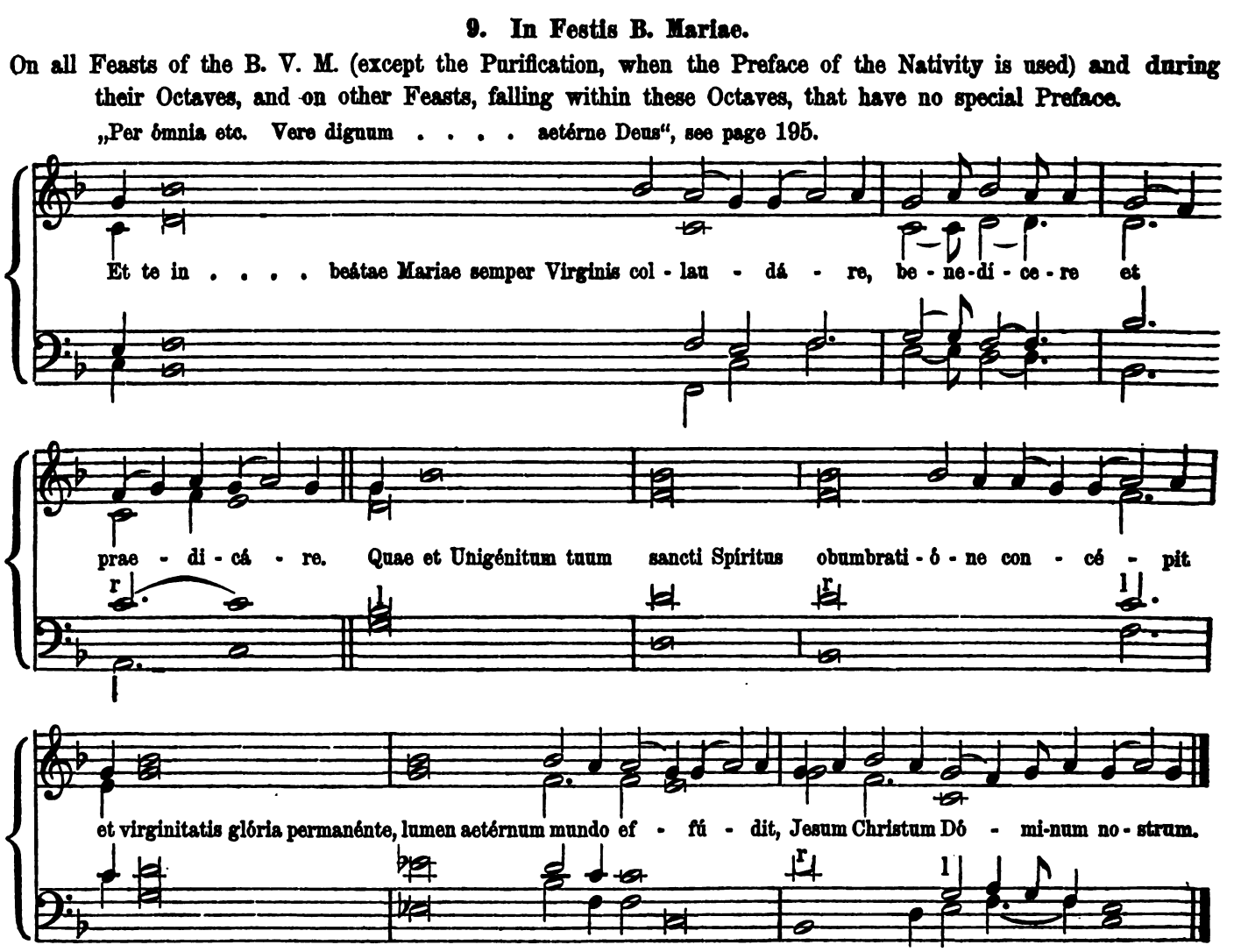
et in es - sén - ti - a ú - ni - tas, et in ma - je - stá - te ad - o - ré - tur ae-quá - li - tas.



9. In Festis B. Mariae.

On all Feasts of the B. V. M. (except the Purification, when the Preface of the Nativity is used) and during their Octaves, and on other Feasts, falling within these Octaves, that have no special Preface.

„Per ómnia etc. Vere dignum . . . . aetérne Deus", see page 195.

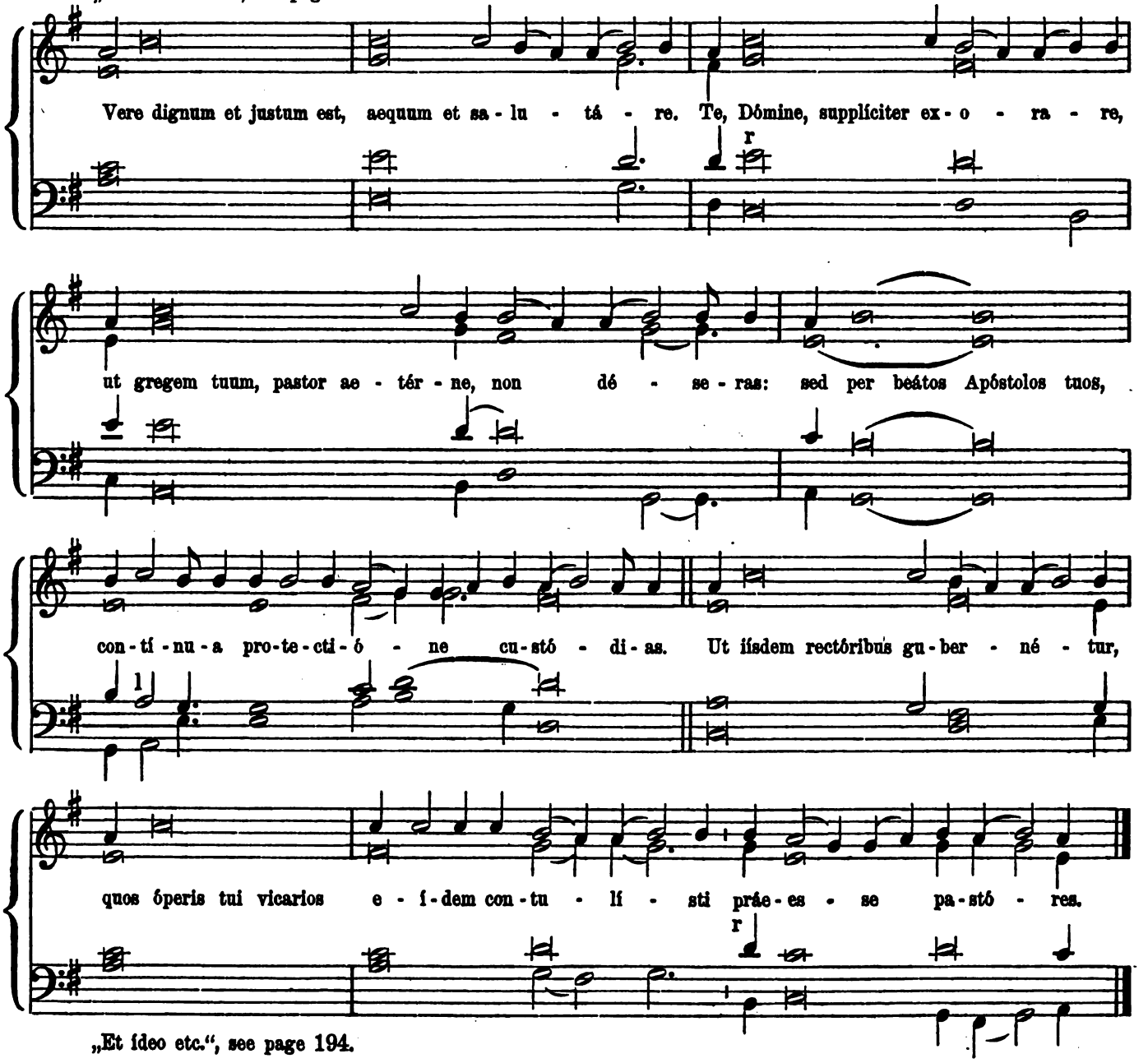


„Per quem majestátem etc.", see page 196.

10. De Apostolis.

On Feasts of Apostles and Evangelists (except the Feast of St. John, Evang.) and during their Octaves, and on Feasts within these Octaves not having a proper Preface.

„Per ómnia etc.“, see page 193.

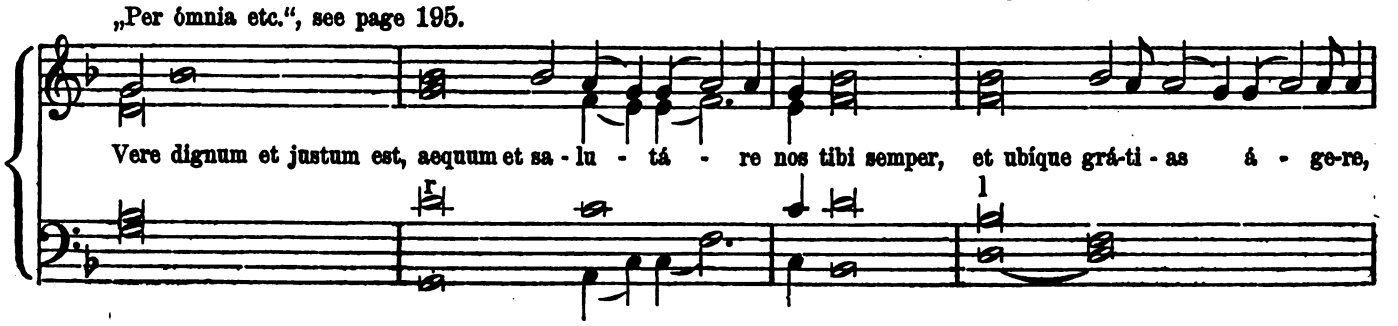


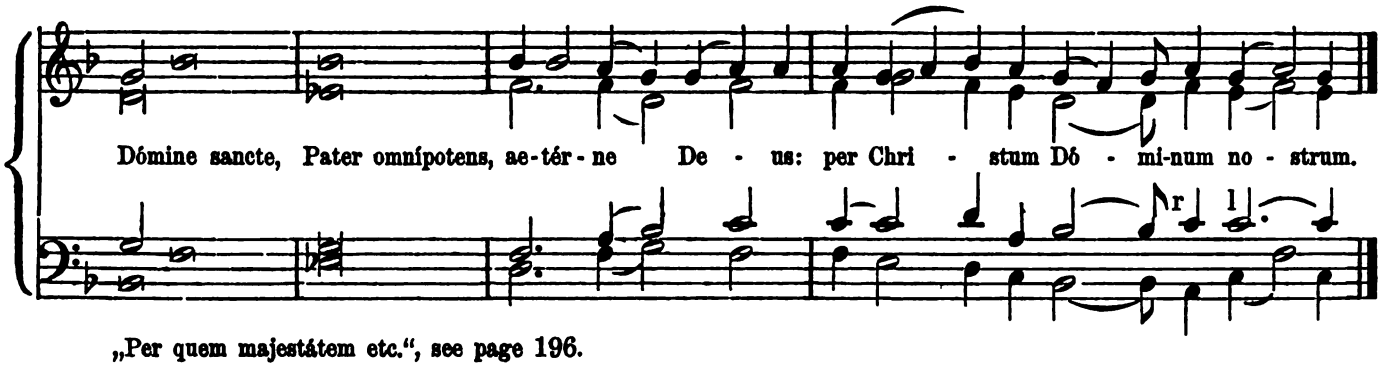
„Et ídeo etc.“, see page 194.

11. Präfatio communis.

On all Feasts and during their Octaves, and on all Semidoubles having no special Preface.

„Per ómnia etc.“, see page 195.

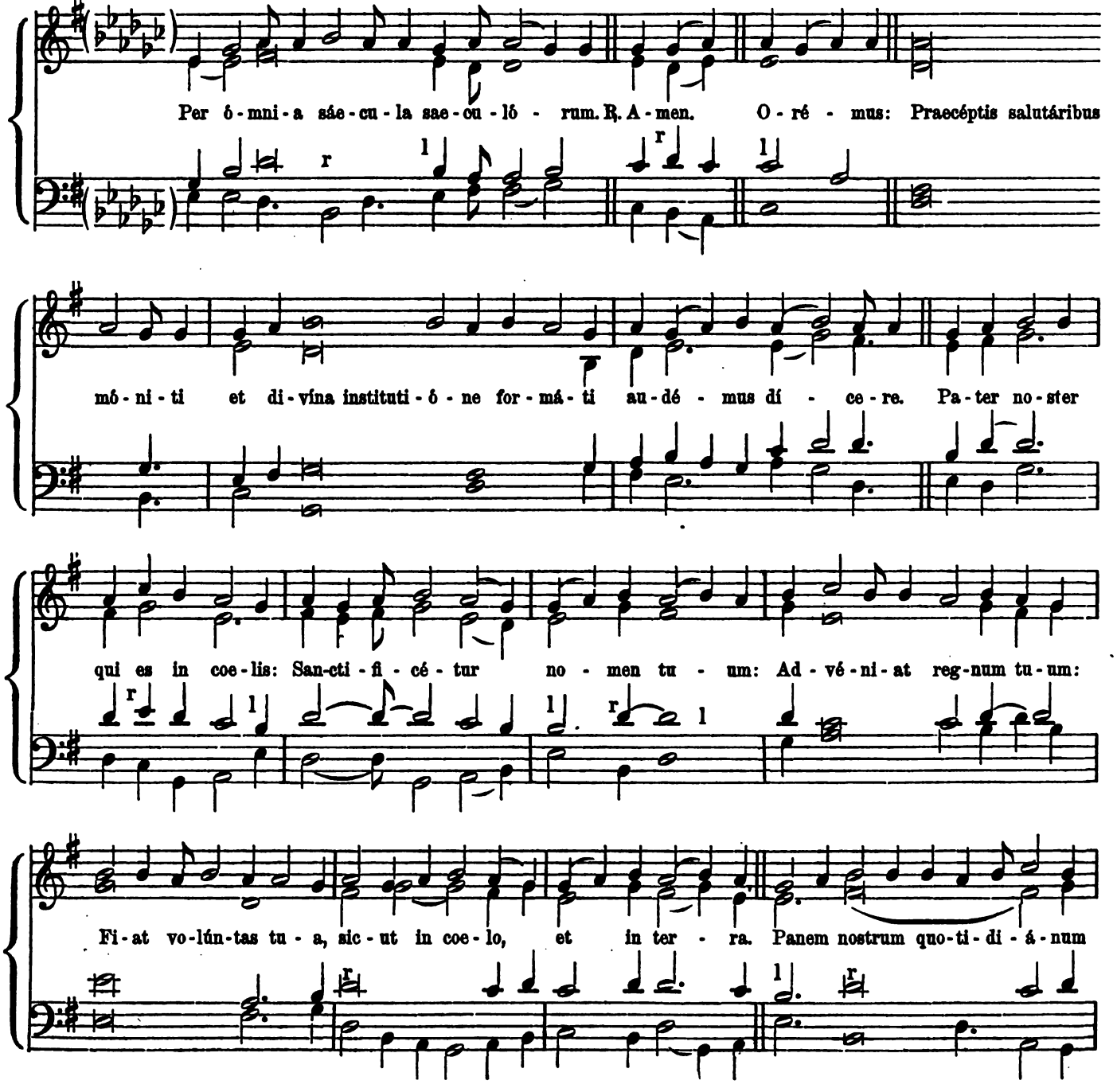




„Per quem majestátem etc.", see page 196.

Pater noster.

($3^1/_2$ tones higher.)



da no-bis hó-di-e. Et di-mít-te no-bis dé-bi-ta no-stra, sic-ut et nos di-mít-ti-mus

de-bi-tó-ri-bus nostris. Et ne nos in-dú-cas in ten-ta-ti-ó-nem. R. Sed lí-be-ra nos a ma-lo.

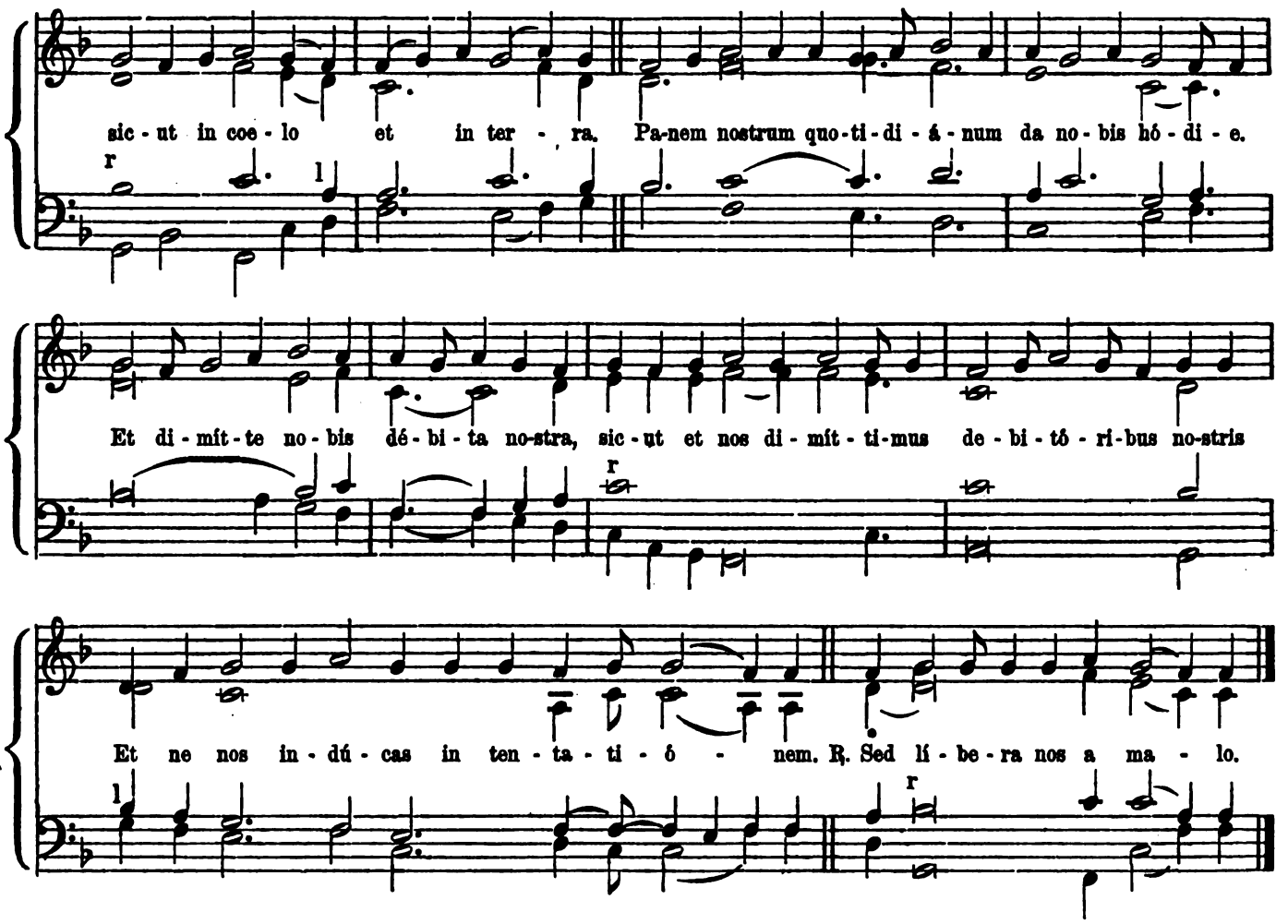
Pater noster.

(2½ tones higher.)

Per ó-mni-a sáe-cu-la sae-cu-ló-rum. R. A-men. O-ré-mus: Praecéptis salutaribus mó-ni-ti

et di-vína instituti-ó-ne for-má-ti au-dé-mus dí-ce-re. Pa-ter no-ster, qui es in coe-lis:

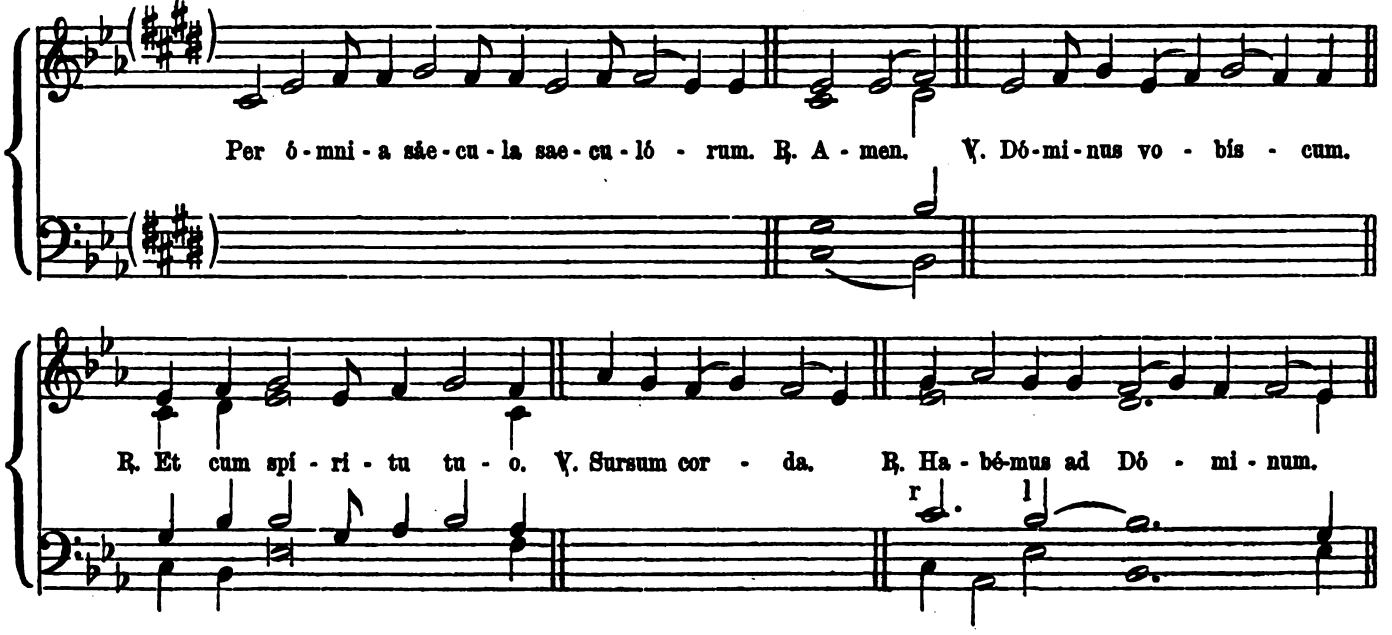
San-cti-fi-cé-tur no-men tu-um: Ad-vé-ni-at regnum tu-um: Fi-at vo-lún-tas tu-a,



V. The Preface in tono feriali.

1. De Nativitate Domini.

For all Votive Masses of the Most Holy Sacrament and of the Sacred Name; also for Votive Masses on Thursdays throughout the year.



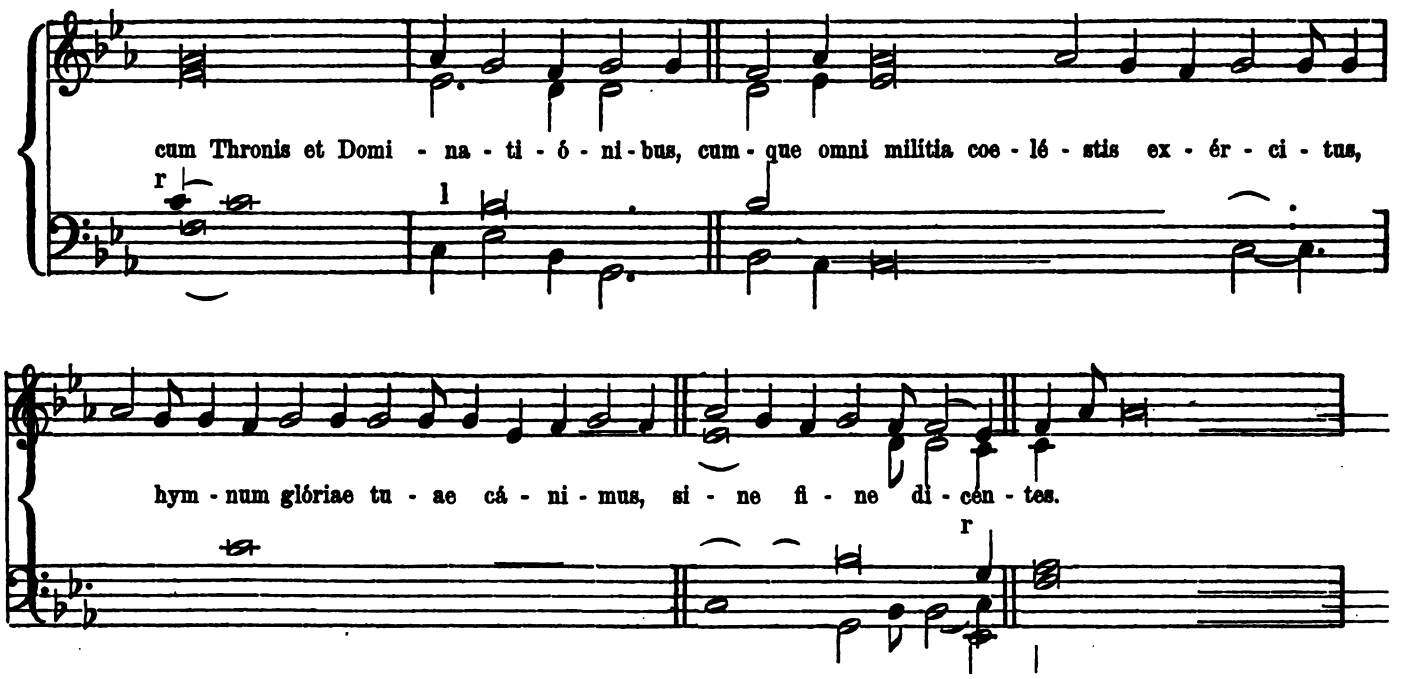
℟. Grá-ti-as a-gá-mus Dó-mi-no De-o no-stro. ℟. Dignum et ju-stum est. **Vere dignum**, et justum est,

aequum et sa-lu-tá-re, nos tibi semper, et ubique grá-ti-as á-ge-re, Dó-mine sancte,

Pater omnipotens, ae-tér-ne De-us. Qui-a per incarnáti Ver-bi my-sté-ri-um

nova mentis nostrae oculis lux tu-ae cla-ri-tá-tis in-fúl-sit: ut dum visibíliter De-um cog-nós-ci-mus

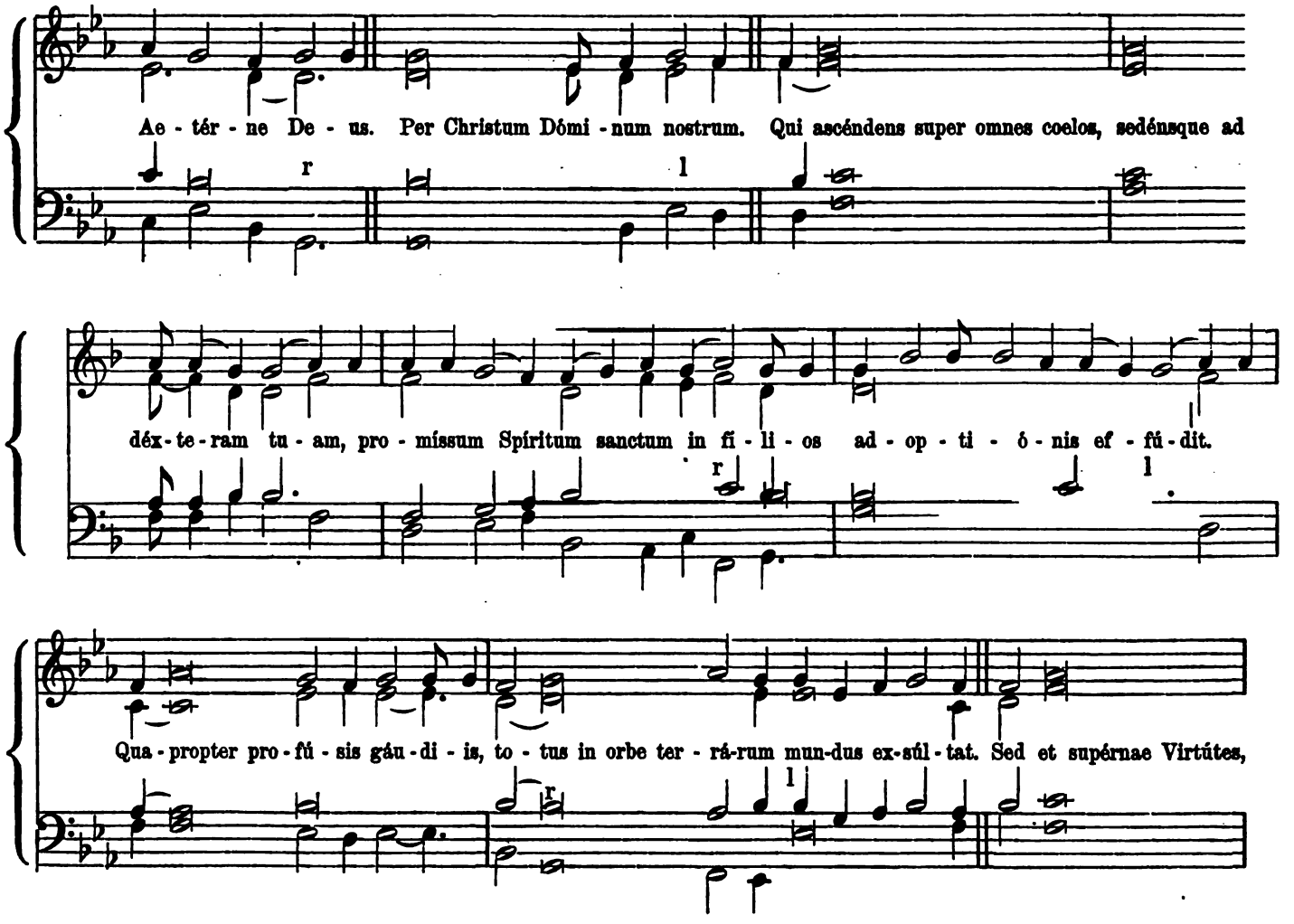
per hunc in in-vi-si-bí-li-um a-mó-rem ra-pi-á-mur. Et ídeo cum Angelis et Archán-ge-lis,



2. De Spiritu sancto.

In Votive Masses of the Holy Ghost.

„Per ómnia etc. Vere dignum etc.“, see page 207.



atque angélicae Po-te-stá-tes, hym-num glóriae tu-ae cón-ci-nunt, si-ne fi-ne di-cén-tes.

3. De Beata Maria.

In Votive Masses of the B. V. M.

„Per ómnia etc. Vere dignum etc.“, see page 207.

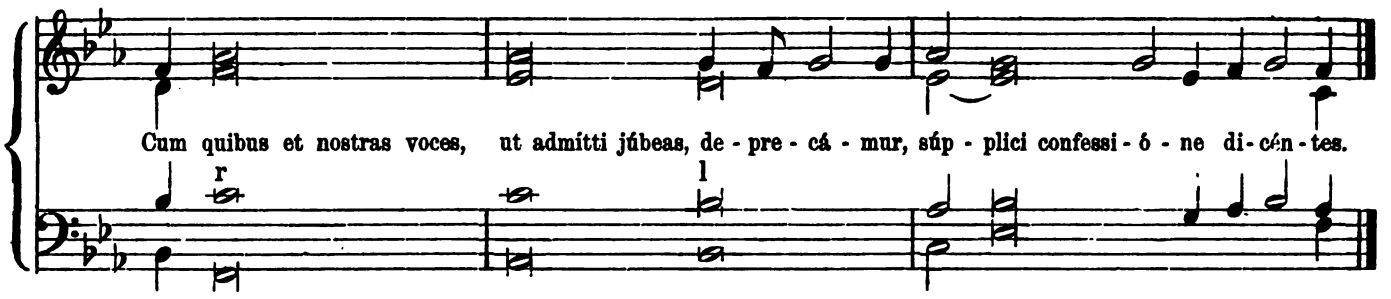
Ae-tér-ne De-us. Et te in veneratióne beátae Mariae semper Vírginis col-lau-dá-re, be-ne-dí-ce-re

et prae-di-cá-re. Quae et unigénitum tuum sancti Spíritus obumbrati-ó-ne con-cé-pit:

et virginitátis glória permanente, lumen aetérnum mun-do ef-fú-dit, Je-sum Christum Dó-mi-num nostrum.

Per quem majestátem tuam laudant An-ge-li, ad-órant Domi-na-ti-ó-nes, tremunt Po-te-stá-tes.

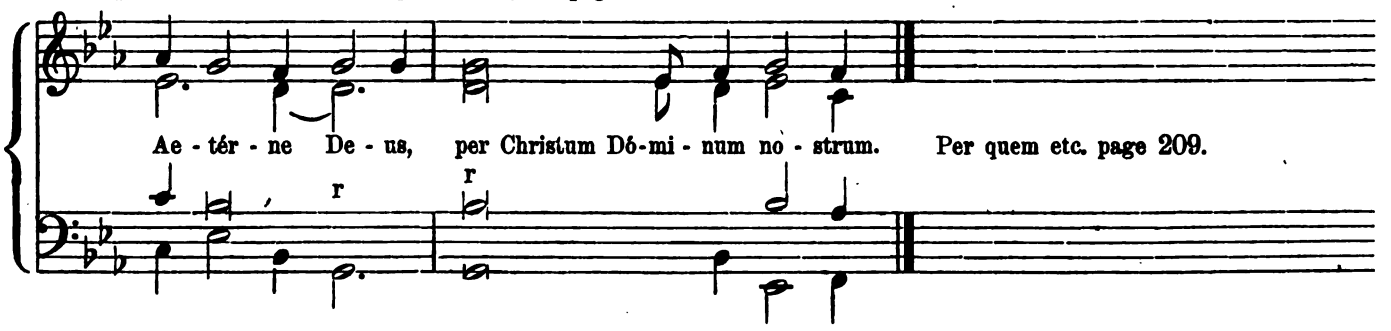
Coe-li coelorúmque Virtútes, ac be-á-ta Sé-ra-phim sócia exsultatió-ne con-cé-le-brant.



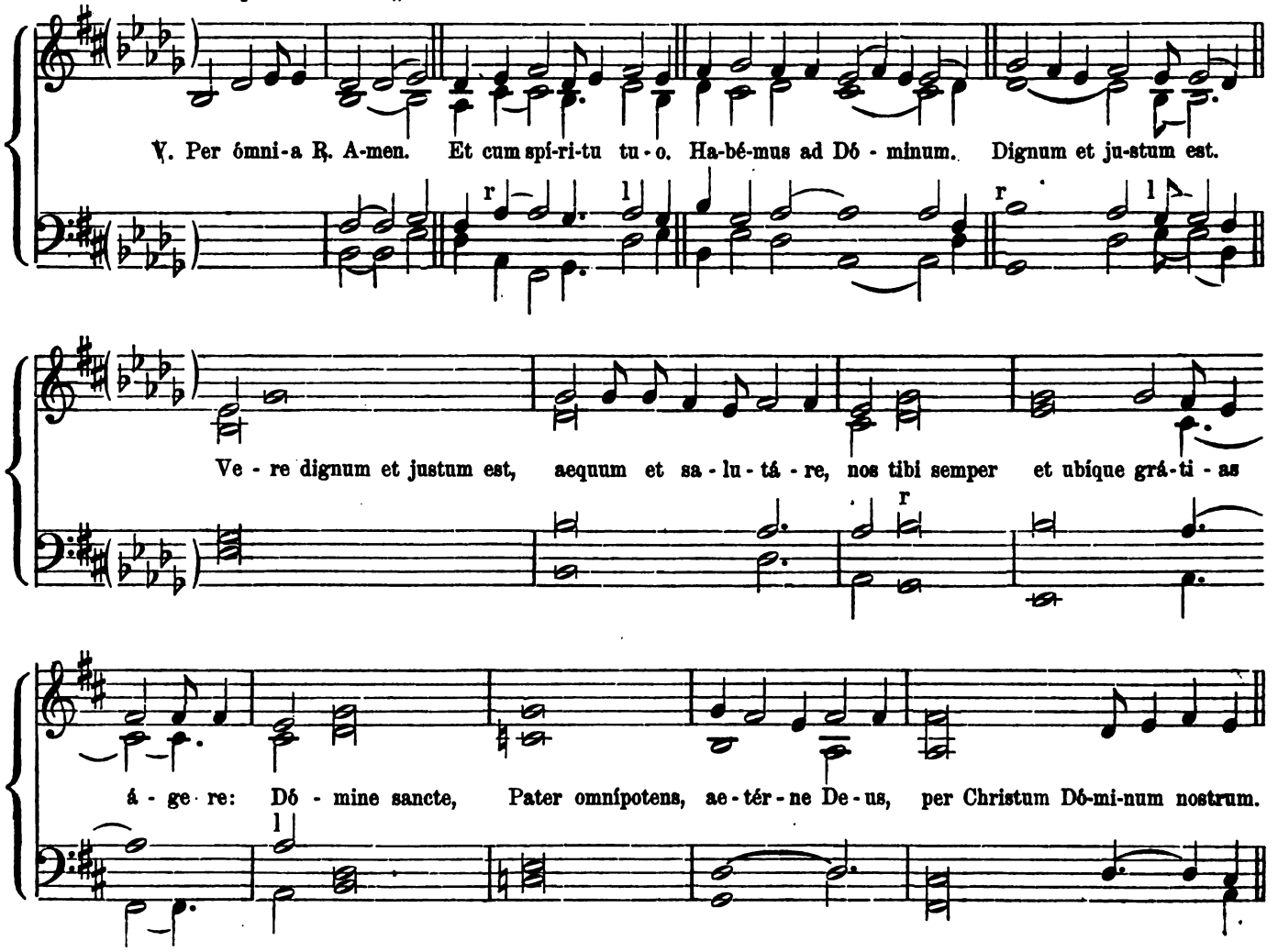
4. Praefatio communis,

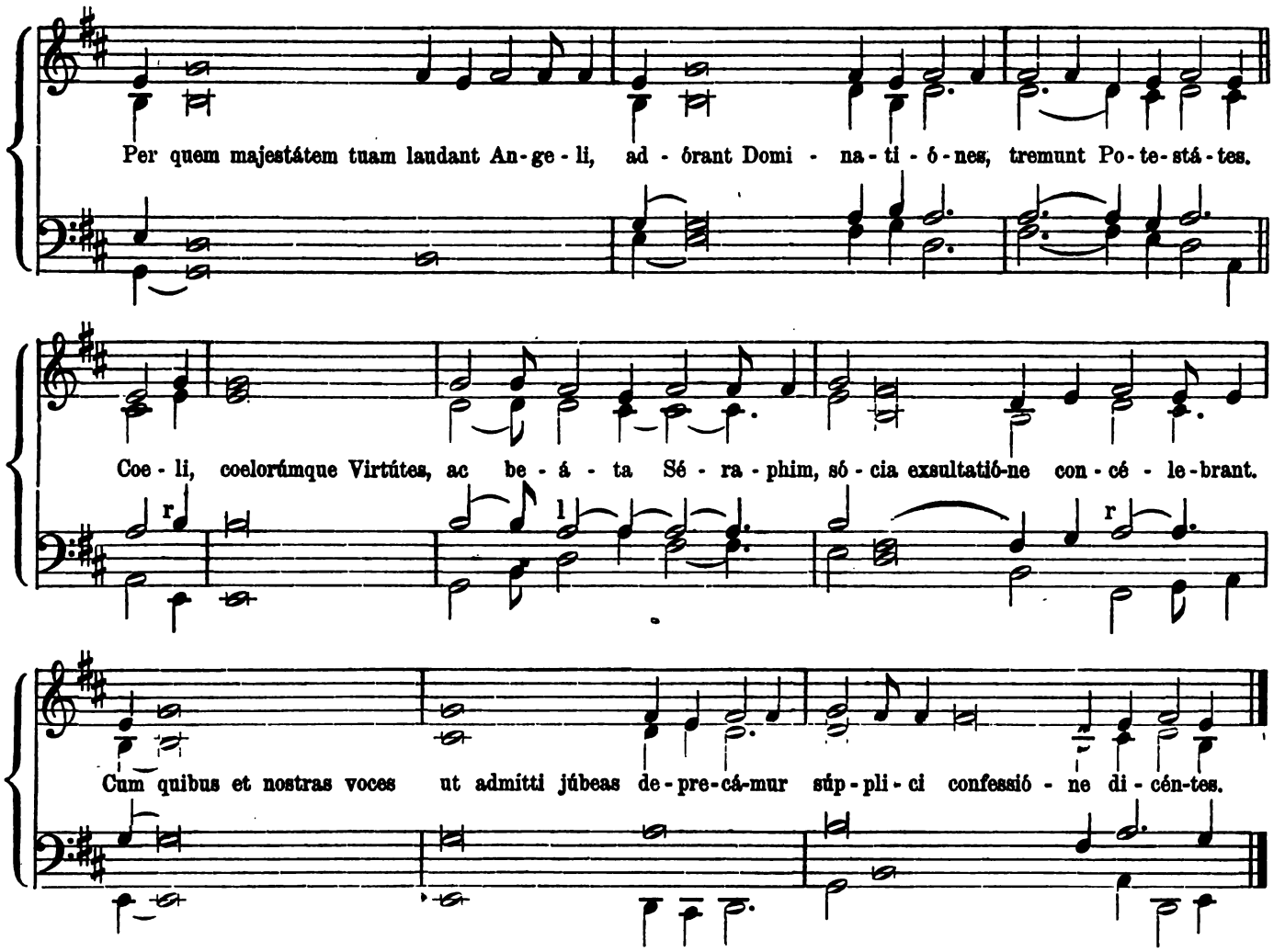
On Simple Feasts, on Ferial days having no special Preface, and in Masses for the Dead.

„Per ómnia etc. Vere dignum etc.“, see page 206.



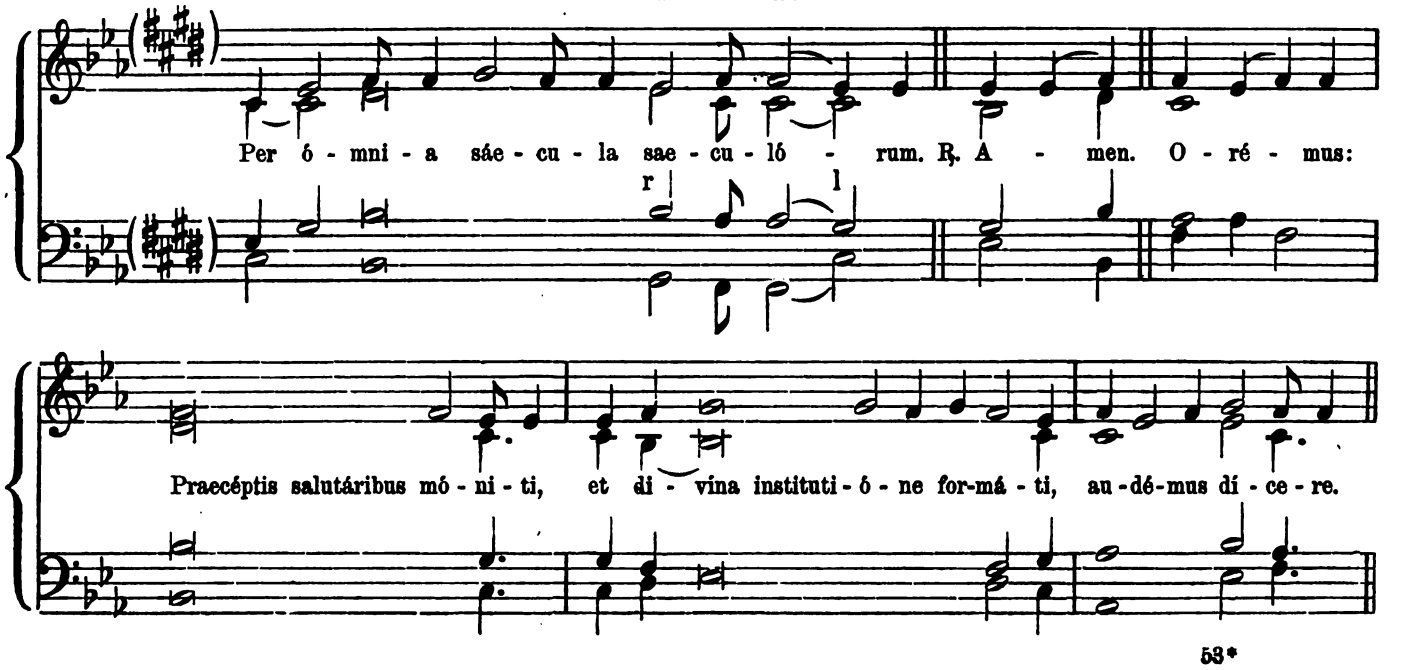
Another transposition of the „Praefatio communis“.

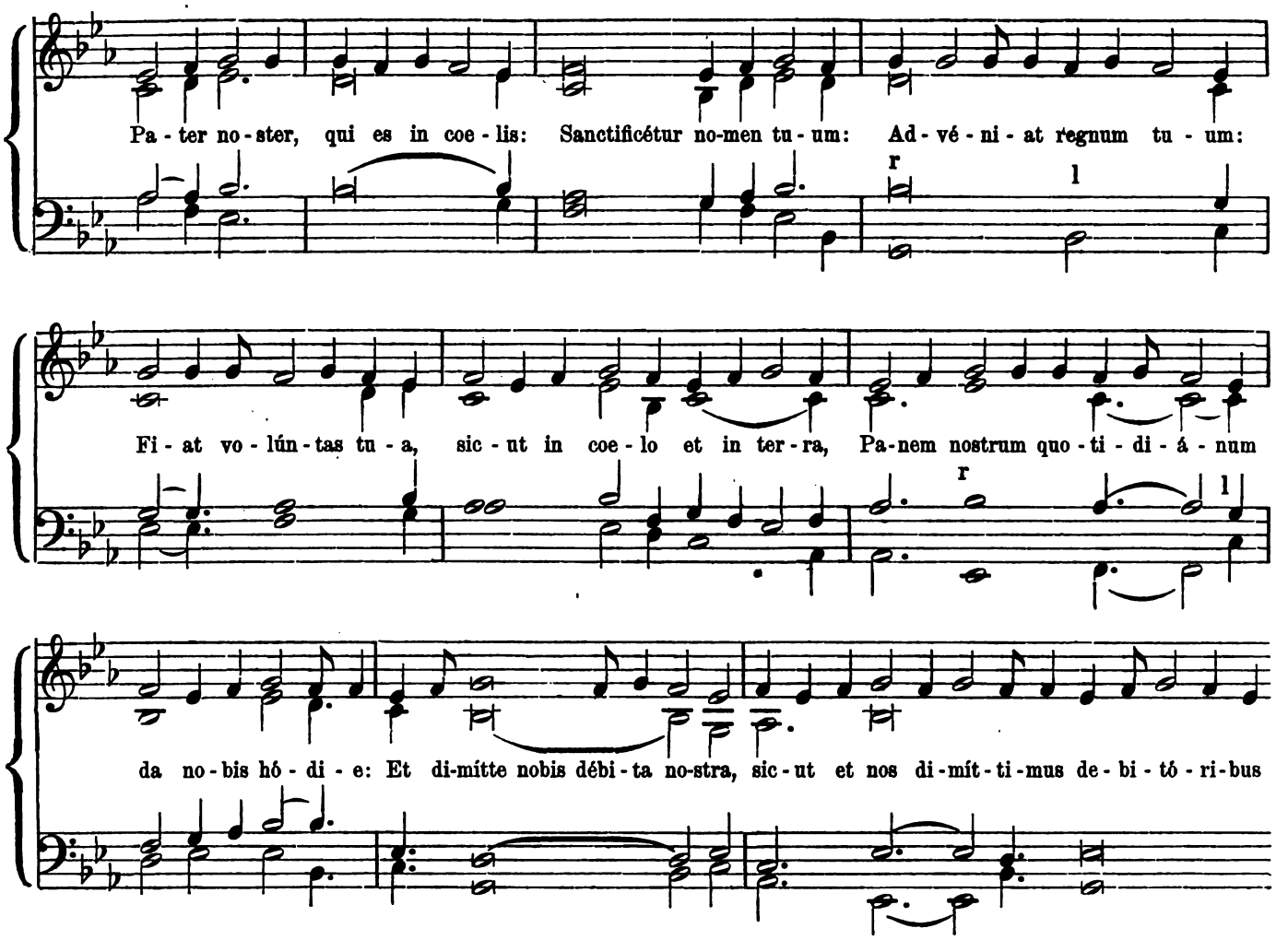


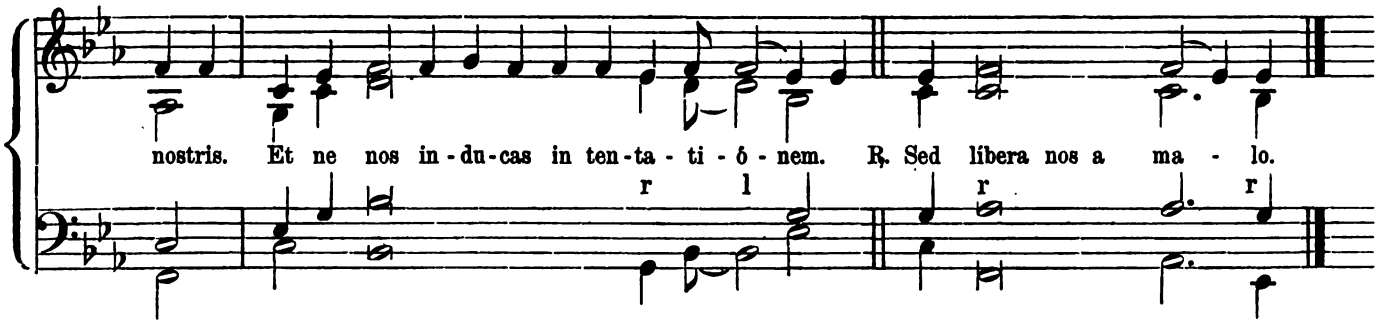


Pater noster in tono feriali,

To be used on simple Feasts, ferials, and in Masses for the Dead; also in Votive Masses, of a private not solemn character.

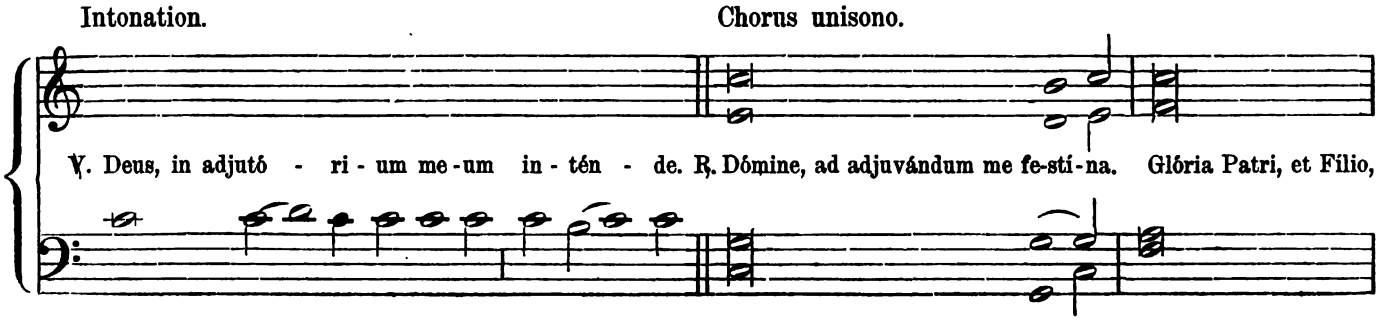






VI. The manner of responding at Vespers and the Psalm-Tones.

1. Deus in adjutorium.



et Spíritui san - cto: Sicut erat in princípio, et nunc et semper, et in sáecula saeculórum. A - men.

* From Septuagesima until Thursday in Holy Week, instead of the Alleluia the following should be sung:

Al - le - lú - ja. Laus tibi, Dómine, Rex aetérne gló - ri - ae.

℣. Deus . . . . . ℟. Dómine, ad adjuvándum me fe - stí - na. Glória Patri, et Fílio,

et Spíritui san - cto. Sicut erat in princípio, et nunc, et semper, et in sáecula saeculórum. A - men.

From Septuagesima until Tursday in Holy Week:

Al - le - lú - ja. Laus tibi, Dómine, Rex aetérnae gló - ri - ae.

℣. Deus . . . . . ℟. Dómine, ad adjuvándum me fe - sti - na. Glória Patri, et Fílio,

et Spirítui san - cto: Sicut erat in princípio, et nunc, et semper, et in sáecula saeculórum. A - men.

From Septuagesima until Holy Thursday:

Al - le - lú - ja. Laus tibi, Dómine, Rex aetérne gló - ri - ae.

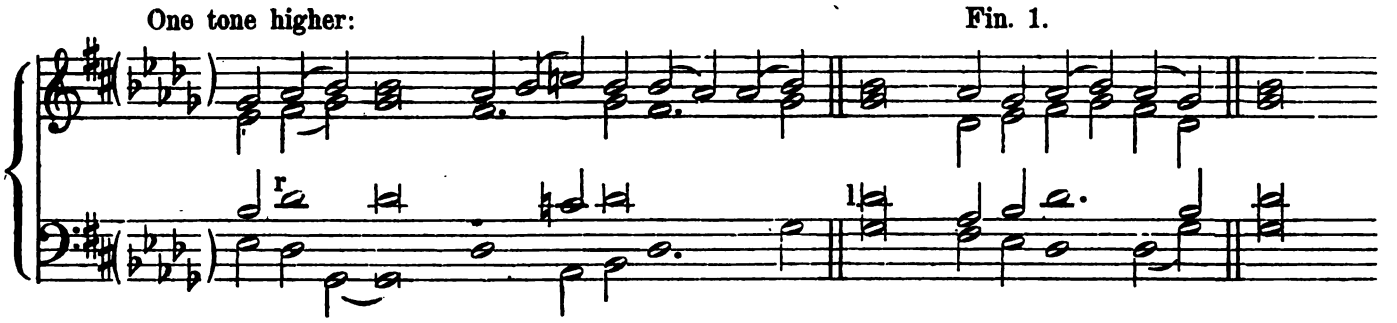
2. The Psalm-Tones.

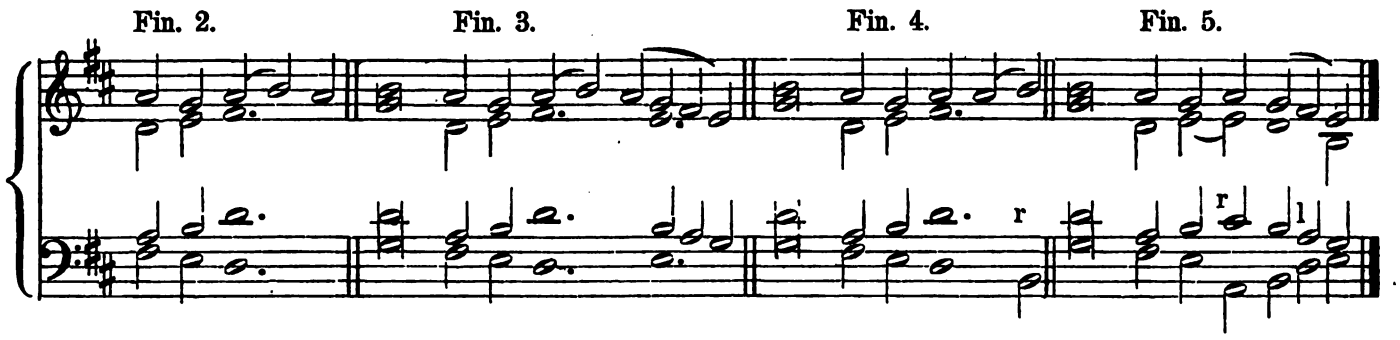
I. Tone.

Initium. Mediatio. Finalis 1. Fin. 2.

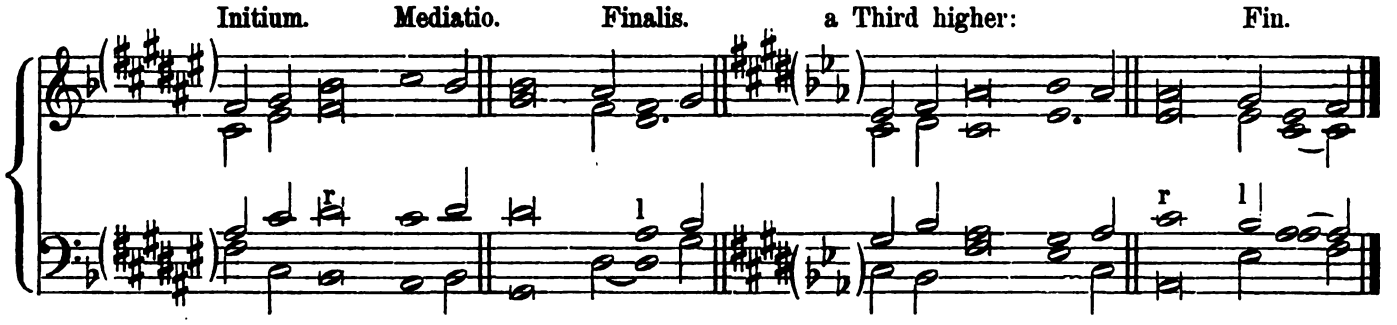
Fin. 3. Fin. 4 Fin. 5.

One tone higher:

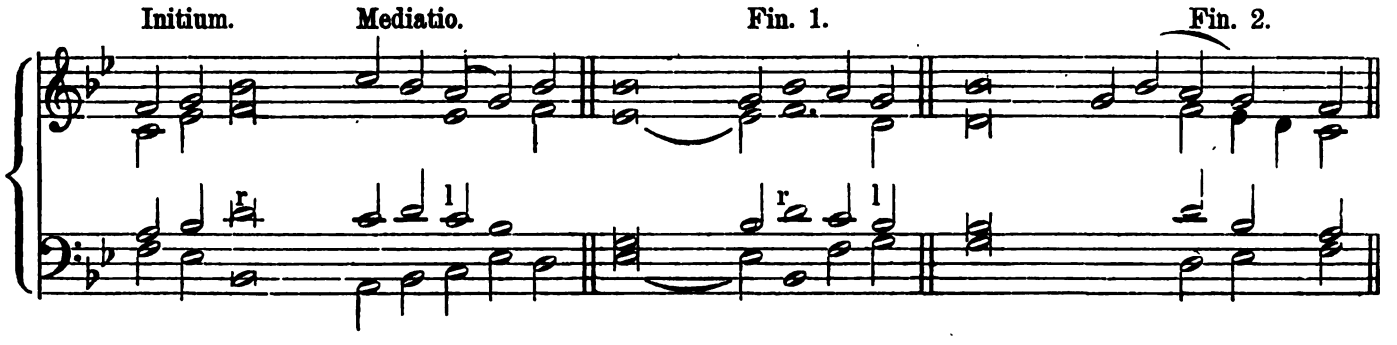


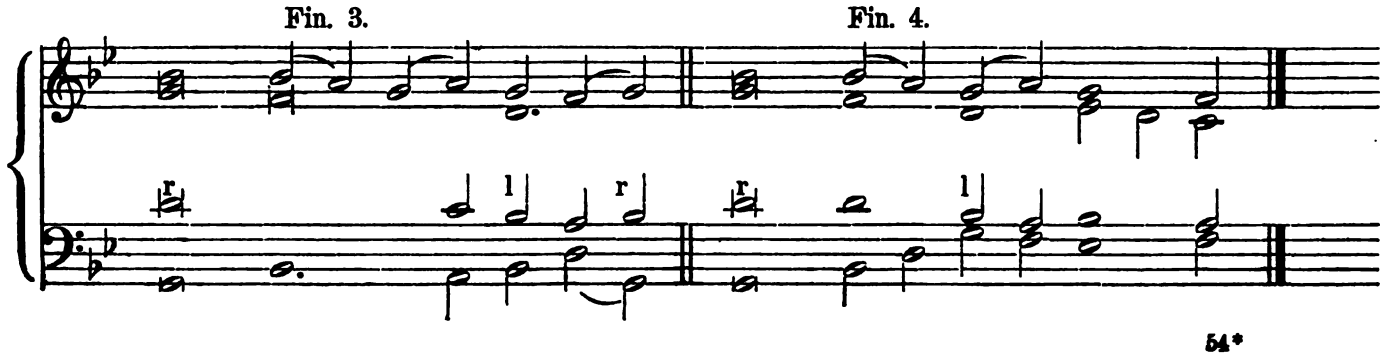


II. Tone, a Fourth higher:



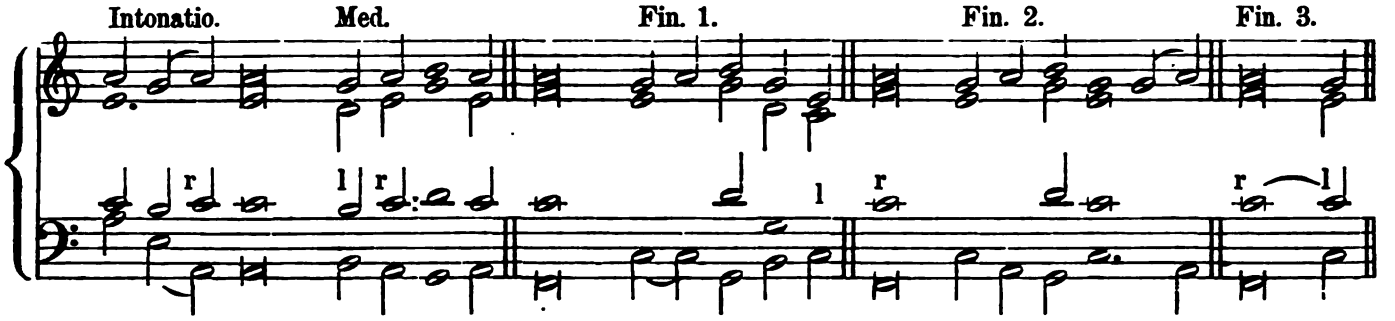
III. Tone, one tone lower,





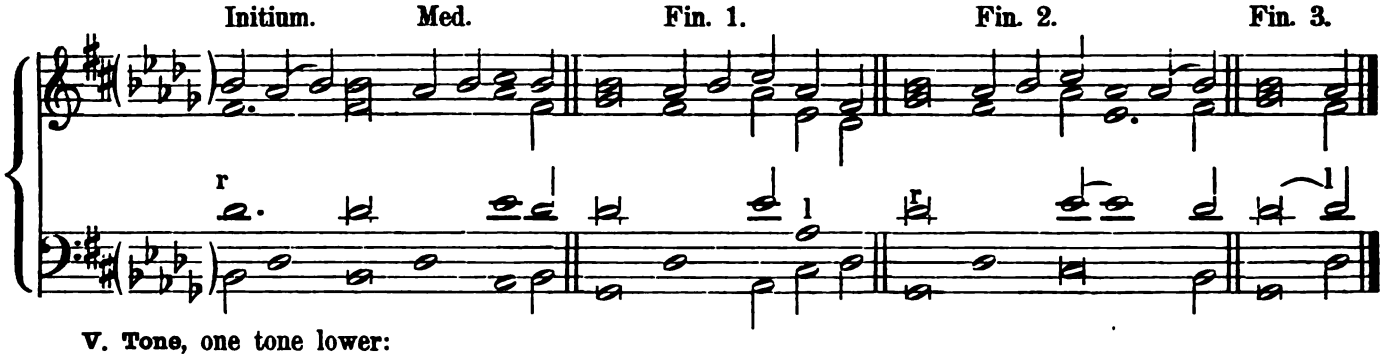
IV. Tone.

Intonatio. Med. Fin. 1. Fin. 2. Fin. 3.



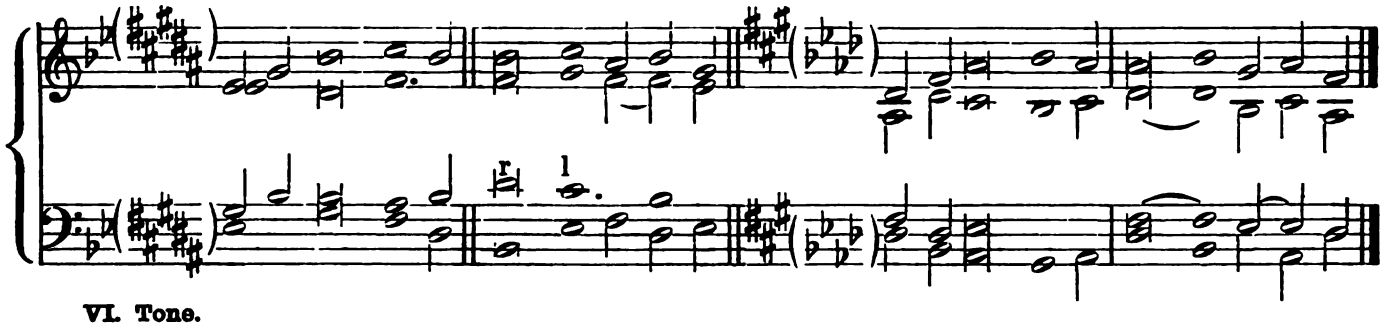
One tone higher:

Initium. Med. Fin. 1. Fin. 2. Fin. 3.



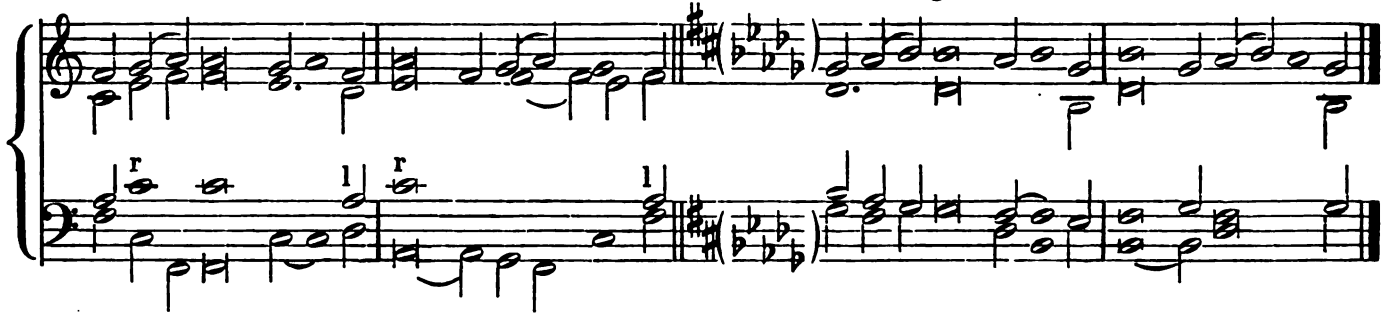
V. Tone, one tone lower:

Initium. Med. Fin. a Third lower:



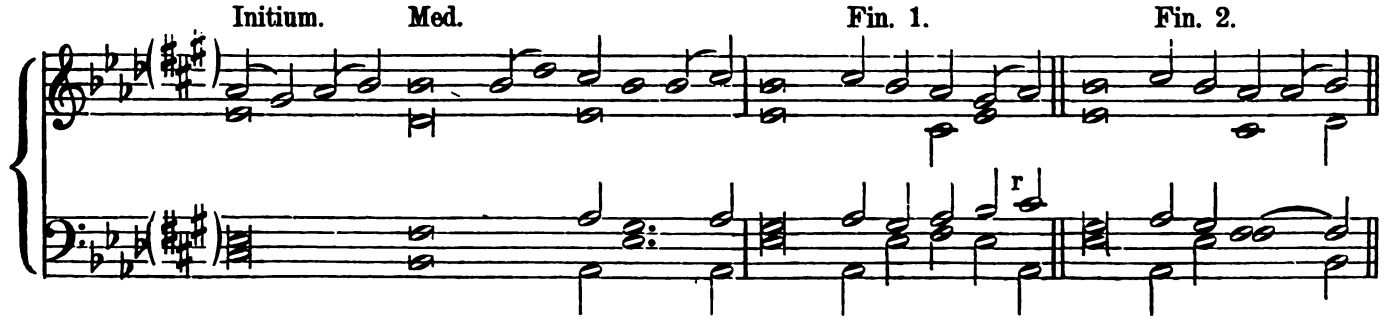
VI. Tone.

Initium. Med. Fin. One tone higher:



VII. Tone, a Third lower:

Initium. Med. Fin. 1. Fin. 2.



Fin. 3. Fin. 4. Fin. 5.

A fourth lower: Fin. 1. Fin. 2.

Fin. 3. Fin. 4. Fin. 5.

VIII. Ton, one tone lower:

Initium. Med. Fin. 1. Fin. 2.

A third lower: Fin. 1. Fin. 2.

Tonus peregrinus. One tone higher: (♭)

3. Ad Capitulum.

℟. De - o grá - ti - as. ℟. De - o grá - ti - as. ℟. De - o grá - ti - as.

4. Ad Hymnum.

5. Ad Commemorationes et Ant. B. M. V.

℣. Dirigátur, Dómine, | orátio mé - a.
℟. Sicut incénsum in conspéctu tu - o.

6. Benedicamus and Deo gratias is sung to one or other of the chants 1, 2, 3, 4, 5 page 187—190.

7. The Responses "Et cum spiritu tuo; Amen; Et vitam aeternam Amen", — on one note, see p. 184.

VII. At Benediction of the Most Holy Sacrament.

1. O salutaris.

Prelude.

1. O sa - lu - tá - ris hó - sti - a, Quae coe - li pan - dis
2. U - ni - tri - nó - que Dó - mi - no, Sit sem - pi - tér - na

1. ó - sti - um: Bel - la premunt ho - sti - li - a, Da ro - bur, fer au - xí - li - um.
2. gló - ri - a: Qui vi - tam si - ne tér - mi - no No - bis do - net in pá - tri - a.

Modulation and Prelude for the following "Tantum ergo".

2. Tantum ergo.

1. Tantum er - go Sa - cra - mén - tum Ve - ne - ré - mur cér - nu - i, Et an - tíquum do - cu - mén - tum
2. Ge - ni - tó - ri, Ge - ni - tó - que Laus et ju - bi - lá - ti - o, Sa - lus, ho - nor, vir - tus quo - que

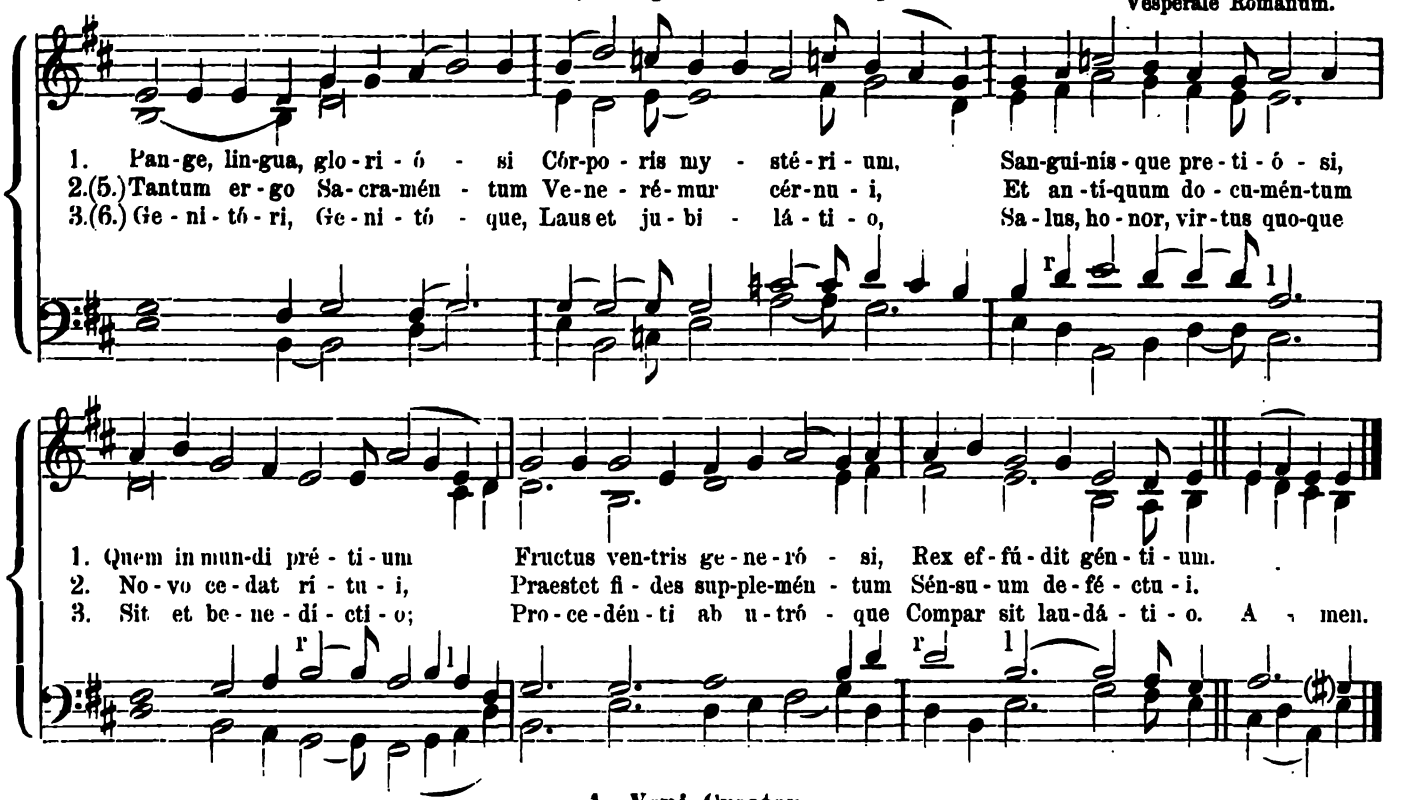
1. No - vo ce - dat ri - tu - i, Praestet fi - des sup - ple - mén - tum Sén - su - um de - fé - ctu - i.
2. Sit et be - ne - dí - cti - o; Pro - ce - dén - ti ab u - tró - que Compar sit lau - dá - ti - o.

A - - - - men.

℣. Panem de coeli praestitísti e - is.
℟. Omne delectaméntum in se habéntem. ℟. A - men.

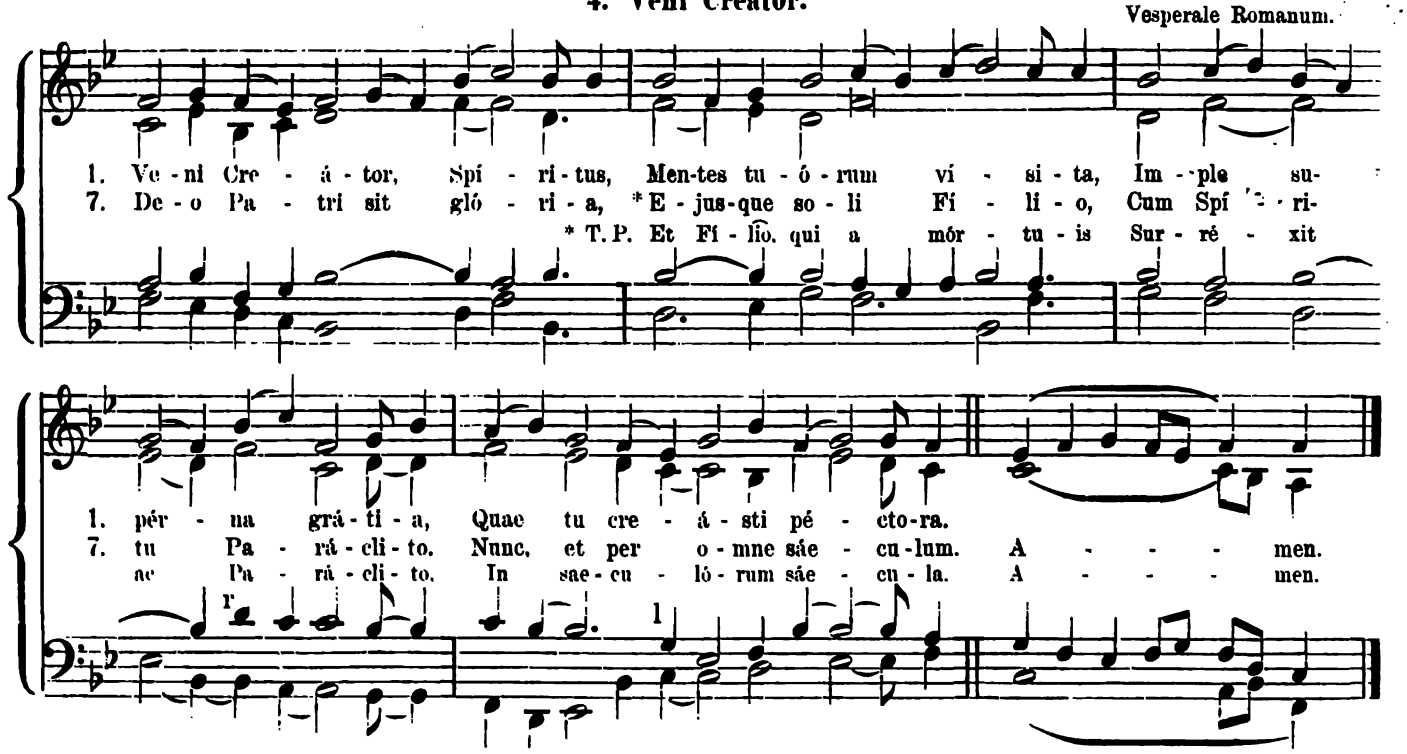
3. Pange lingua. Tantum ergo.

Vesperale Romanum.



4. Veni Creator.

Vesperale Romanum.



2. Qui diceris Paráclitus, — Altíssimi donum Dei. — Fons vivus, ignis, cáritas, — Et spiritális únctio.
3. Tu septifórmis múnere, — Digítus patérnae déxterae, — Tu rite promíssum Patris, — Sermóne ditans gúttura.
4. Accénde lumen sénsibus, — Infúnde amórem córdibus, — Infírma nostri córporis — Virtúte firmans pérpeti.
5. Hostem repéllas lóngius — Pacémque dones prótinus, — Ductóre sic te práevio — Vitémus omne nóxium.
6. Per te sciámus da Patrem, — Noscámus atque Fílium, — Téque utriúsque Spíritum — Credámus omni témpore.

Julius Klinkhardt, Leipzig, printers.

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